THE BRICKBUILDER.

VOL. 13. JANUARY 1904 NO. 1

CONTENTS — PLATES

CONTENTS — LETTER PRESS

A STREET FRONT IN SALAMANCA, SPAIN.

THE BRICKBVILDER

VOL. 13 No. 1 — DEVOTED · TO · THE · INTERESTS · OF ARCHITECTVRE · IN · MATERIALS · OF · CLAY — JANUARY 1904

THE BRICKBUILDER.

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RESULTS OF THE LIBRARY COMPETITION.

THE jury for the Library Competition has awarded first prize ($500) to Frederic C. Hirons, 3 North Washington Square, New York City; second prize ($200) to Calvin Kiessling, Ames Building, Boston; third prize ($100) to W. D. Crowell, W. S. Wells and H. W. Hathaway, who jointly submitted a design, 1 Somerset Street, Boston. Mention was given designs submitted by the following named: Claude Fayette Bragdon, Rochester, N. Y.; Eugene Talbot Parker, Washington, D. C.; Israel Pierre Lord, Somerville, Mass.; James B. Arnold, Rochester, N. Y.; William Gray Purcell, Oak Park, Ill.; Harry J. Schenck, Dayton, Ohio; George G. Hill, Boston; A. Philip Wadsworth, Boston.

THE APPLICATION OF THE TARSNEY ACT.

UNDER the provisions of the Tarsney Act the Secretary of the Treasury is empowered to intrust to individual architects the designing of such of the smaller government buildings as shall seem to him advisable, and in accordance therewith several post office buildings have already been given to individual architects. The act stipulates that these architects shall be of good professional standing and shall be selected as a result of the competition. So far so good, and the selections thus far have been such as could not be questioned, but the competitions have brought to light a practice which is not only questionable from an ethical point of view, but is such as ought to be considered very carefully in the application of the Tarsney Act. Shortly after the invitations were sent out for at least two of the recent competitions, the competitors received letters from parties in Washington offering their services in studying the problem and rendering the drawings, claiming that owing to their familiarity with government work and their close acquaintance with the needs of the Treasury and Post Office Departments they could be of very material aid to the competing architect. In each competition we are told that at least one of the competitors accepted this offer and had his drawings studied, made and delivered in Washington, taking practically no part in the competition himself. It is a satisfaction to know that in neither case did the vicarious competitor win the competition, and in general such practice is very apt to defeat itself; but we feel that the profession has a right to expect a little higher ethical standard of those who are to be admitted to competitions of this sort. There is not the slightest evidence that the officials of the Treasury Department had any knowledge of such a practice as this, nor is there any reason to believe that as a matter of fact the Washington parties so offering their services had or even claimed to have any personal influence which would be used in the matter. The point is simply that if our government architecture is to continue developing at the rate which has marked the administration of Mr. James Knox Taylor, the supervising architect, the government buildings should be intrusted to men who are architects themselves, rather than to those who merely hire some one to do architecture for them. The competitions are admittedly held to select an architect rather than to select plans, and any competitor whose ability is so slight, whose professional morals are so indifferent, that he will put in under his own name work which in any degree cannot fairly be called his own, is surely not the sort of person who can be classified as being in good professional standing. It is sincerely to be hoped that the Secretary of the Treasury may take this matter under advisement and find some means to eliminate from competition those architects who are mere brokers.

The series of articles on Hospital Planning by Bertrand E. Taylor will be resumed in THE BRICKBUILDER for February.

The Planning of Apartment Houses.
IV.

BY WALTER H. KILHAM.

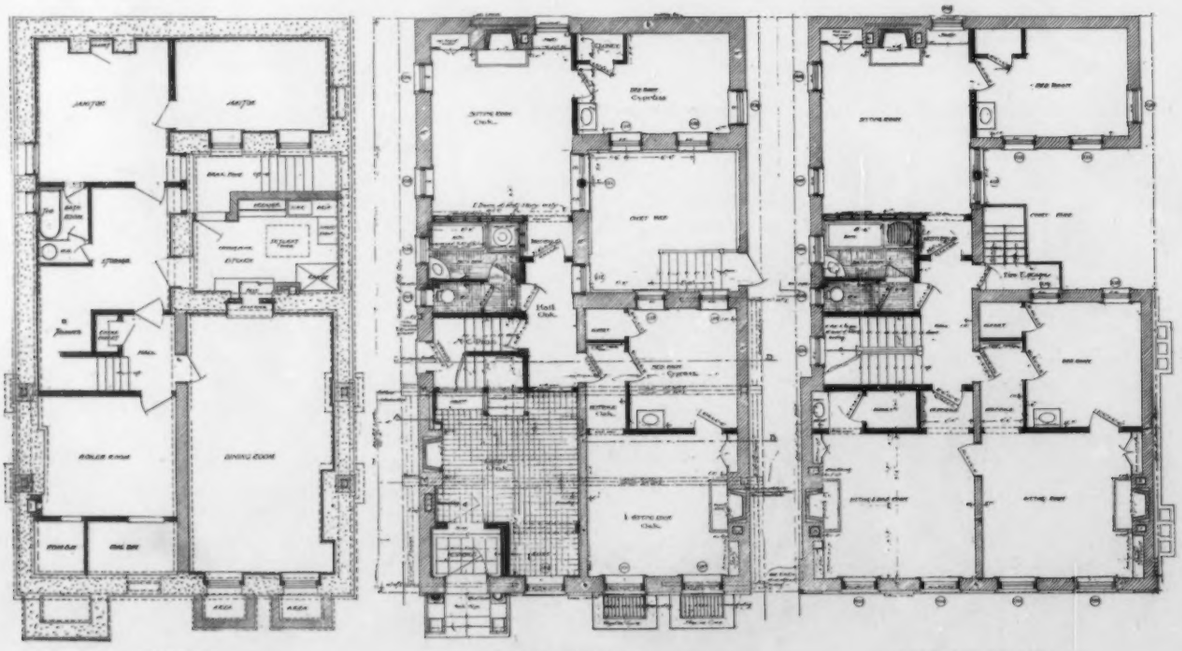
EQUIPMENT.

IN a general way it may be said that the equipment of modern apartments has kept well in advance of the planning. Arrangements of rooms are necessarily determined by more or less arbitrary considerations, such as ordinances, lot lines and areas and various housekeeping requirements, but there is no limit to the invention of mechanical conveniences. The original apartment house afforded to tenants the bare rooms with more or less janitorial service. Tenants brought their own furnishings. As competition became keener, enterprising landlords began to offer new attractions, and ranges and refrigerators were included in the rent of the housekeeping suite, equally appreciated by the young couple embarked on their first housekeeping venture and the experienced mover from flat to flat.

Great changes have been made in this direction, but there are signs that the limit has been reached and that future progress will be in the line of better planning rather than in equipment, which is over-costly to install and to keep in order.

An up-to-date house now is equipped with a long distance telephone in each suite and complete bell and annunciator arrangements. The bathrooms are finished in tile, with water-closets of as noiseless a type as possible, the flushometer, or similar valve, being frequently used. Bath tubs are of enameled iron and in some cases of solid porcelain. Those cemented direct to the floor are preferred on account of cleanliness. Shower baths should be provided either over the tubs or with independent

APARTMENT HOUSE, PHILADELPHIA, PA.
F. M. Mann, Architect.



BASEMENT. FIRST FLOOR PLAN. SECOND FLOOR PLAN.

PLANS, APARTMENT HOUSE, PHILADELPHIA, PA.
F. M. Mann, Architect.

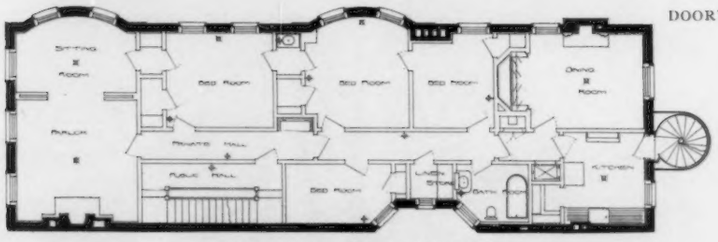
pans. Electric curling irons are provided. The bathrooms are better located so as to get outside light rather than that from a well. In some bachelor apartments a small tiled ice box is built in the tiled dado, cooled from a central plant where a cold bird or bottle may be kept on hand.. The walls, if not tiled to the top, should be painted in oil, never papered. A small medicine closet, with inner closet for poisons, is added. A good building will have a mailing chute and deafened walls and floors. A place for a burglar-proof safe can generally be found. Continuous hot water supplied from a tank and small heater in the basement hardly needs mention, but filtering apparatus and iced and filtered water supply are newer introductions.

Most houses are still heated by the direct steam process, but some are supplying indirect heat with ventilation. In this case the air is generally taken in under the windows, as the space occupied by ventilation flues is still regarded as an obstacle. The heated riser lines, if exposed, are not only unsightly, but often heat an apartment when the radiators are shut off, and slots should be built or spaces furred in the walls so that they may be concealed. For greater cleanliness, radiators, if possible, should be hung to the walls, rather than rest on the floor.

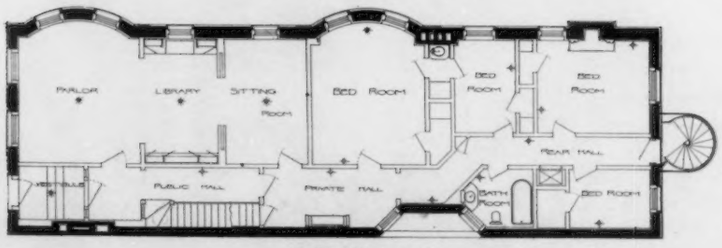
Elevators are of the plunger, hydraulic or electric type and are almost universally run by an attendant who performs some of the duties of a *concierge*. The type in common use in Paris, which needs no attendant and is operated by the passenger who pushes a button to indicate the floor at which he wishes to stop, is not yet in common use. There are obvious reasons on both sides why it is or is not desirable. The present American system involves the salary of an extra attendant, but if the main entrance is otherwise unguarded, his presence is certainly desirable. Moreover, there exists a certain timidity in the public mind regarding the handling of elevators, no matter how well they may be safeguarded.

The bicycle storage room of a few years ago is supplanted by the automobile garage in the basement. Where a direct runway cannot be had, a hydraulic lift takes the auto from the street or court to the lower floor. Houses having electric plants are able to charge batteries, and a washing floor is generally arranged. In houses having a café, the kitchens, laundry, etc., are generally in the basement on account of the value of first floor space. The conveyance of food from the ranges to the tables is a matter that needs very careful study. It will be found that in the usual family apartment house where table d'hôte meals are served or board is charged for by the week and waitresses are employed, that

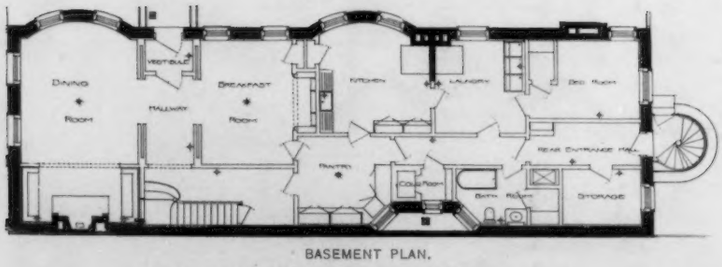
DOORWAY, APARTMENT HOUSE, PHILADELPHIA, PA.
F. M. Mann, Architect.



SECOND AND THIRD STORY PLAN.

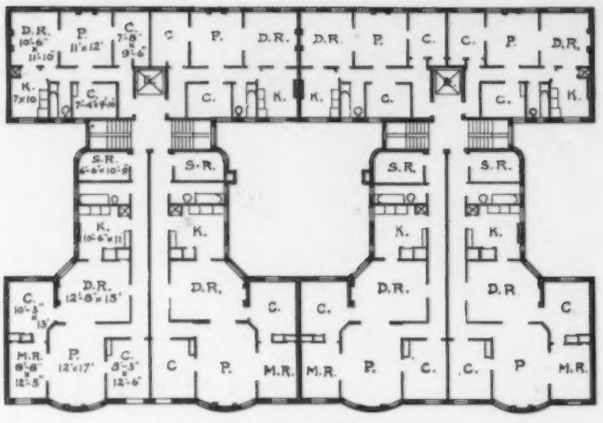


FIRST STORY PLAN.



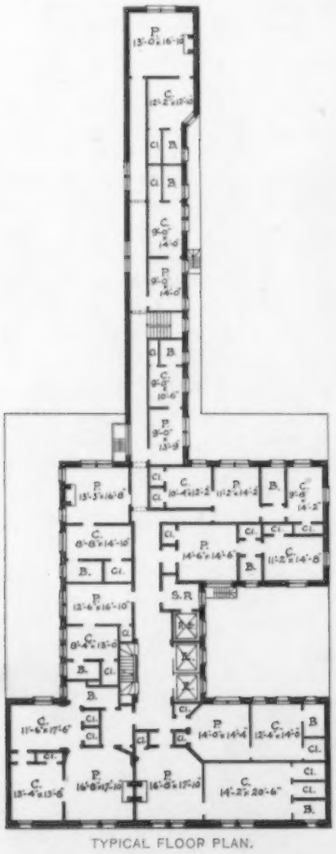
BASEMENT PLAN.

SMALL APARTMENT HOUSE, BROOKLYN, N. Y.
D. Everett Waid, Architect.



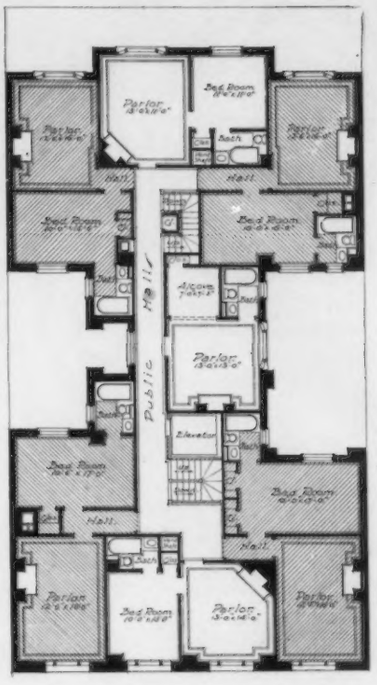
TYPICAL FLOOR PLAN.
A MODERN APARTMENT HOUSE, NEW YORK CITY.

dumb-waiters will suffice to bring food from the basement, especially as the waitresses object to going over the stairs. The dumb-waiters, where possible of the electric pattern, run to a good-sized serving room containing the steam tables, washing sinks, coffee urns and plenty of shelf room with wide or preferably two doors for incoming and outgoing waitresses. The distance in the kitchen from the broilers and ranges to the dumb-waiter should be as short as possible, to enable the cook to put a chop or steak directly on the lift without leaving the fire or needing another man. Where higher-paid male waiters are employed, and in large houses where food is cooked to order, a wide stairway is built leading from the dining room to the kitchen, and the serving room is sometimes omitted. The refrigerators for meat and fish should be as near the kitchen as possible, but protected from the heat of the fire. In large houses they are frequently built in the kitchen, but in the smaller ones they are better kept separate, particularly if there is no refrigerating plant and ice has to be used. Ventilated or open wire work lockers for servants' wraps should be provided. Ample storage space for coal and supplies is highly desirable but seldom realized. Efficient ventilation of both the main and private kitchens is of the utmost importance. When a smoke pipe of plate iron is used for the boilers, it is surrounded by a brick shaft in which a powerful draught is induced by the radiated heat, and to this is led the vent duct from the hood over the ranges. The kitchen floor should be of tile or granolithic with cesspools for hosing out, and there should be a screw nozzle cock located for attaching hose. A good-sized storeroom is located adjoining the kitchen.

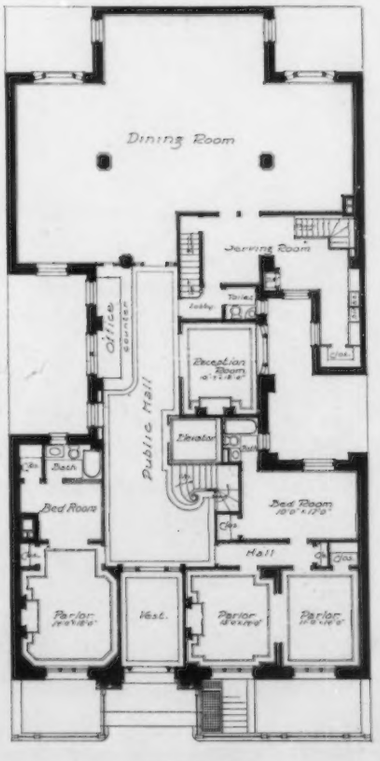


TYPICAL FLOOR PLAN.
THE SEYMOUR, NEW YORK CITY.
Ludlow & Valentine, Architects.

If the restaurant is run separately from the house, the connections should be made so that all water, both hot and cold, gas and electricity can be metered separately. The pipe trenches and all holes in foundation walls for pipes, etc., should be carefully stopped and the windows screened to keep out rats. The walls should be lined with enameled brick. Corners of walls and columns should be protected by wooden corner guards and steam returns protected by plank or otherwise where



TYPICAL FLOOR.
APARTMENT HOUSE, NEW YORK CITY.
Israels & Harder, Architects.



FIRST FLOOR.
APARTMENT HOUSE, NEW YORK CITY.
Israels & Harder, Architects.

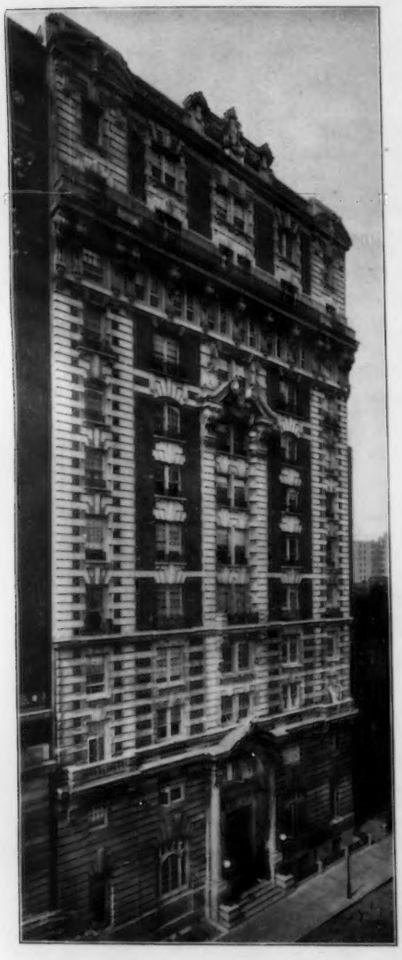
they are liable to injury, as in the coal bunkers or storage rooms. There should be only one rear entrance, and that where it may be watched by the checker or some responsible person as a guard against thieving by employees or the entrance of undesirable persons. A cold storage room for garbage is sometimes built.

The private kitchens are constructed in the same manner, except that wood floors are used and generally hard-wood dadoes. They each contain a sink and two laundry trays of enameled or porcelain ware. A cover is provided for the trays when not in use, and forms a convenient shelf. Ventilated coal, gas or electric ranges are provided. Steam or hot air laundry driers are being installed in many houses, thus avoiding the drying of clothes on the roof or balconies, which gives a tenement house appearance to the place as well as exposing the linen to soot and dust. Refrigerating compartments are placed in the pantries. The servants' chambers, adjoining, are provided with a complete bathroom only in the best houses, but water-closets are always installed, and in some cases bath tubs. The electric and gas meters in cabinets are located in the service hall.

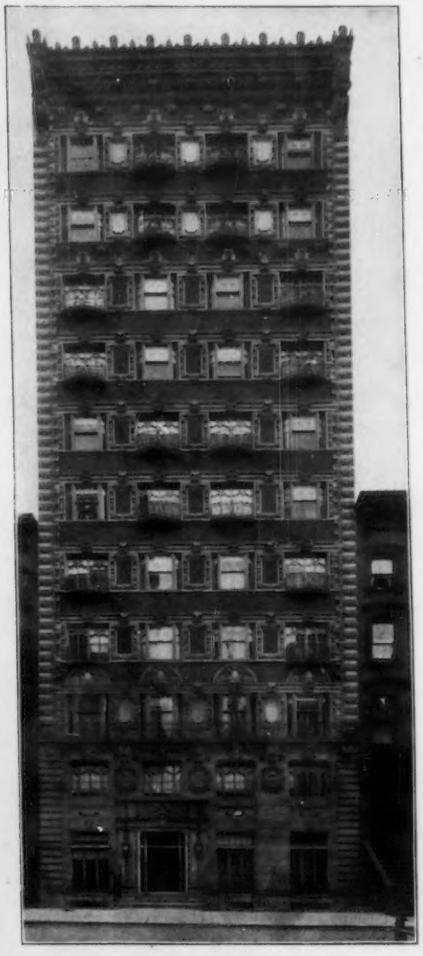
The bedrooms and living rooms are wired for reading lamps and in the best houses equipped with clothes-presses or wardrobes, in whose doors plate glass mirrors are sometimes set. Interior Venetian blinds are hung at the windows.

The amount of space on the street floor given up to the common use of the tenants varies, but in general it is on the increase. The palm room is almost inevitable, and a small reception room is generally added. Many houses have a large entrance hall furnished with rugs and large chairs. Much attention is given to the entrance. A handsome glass marquise shelters the doorway, and in some instances there is a semicircular driveway across the sidewalk and restricted space to the main steps. Electric lights on standards are nearly universal.

Balconies are useless, but owing to the temporary prevalence of French architectural models are frequently introduced, and for the same reason bay windows seem to have lost caste.



THE SEYMOUR.
Ludlow & Valentine, Architects.

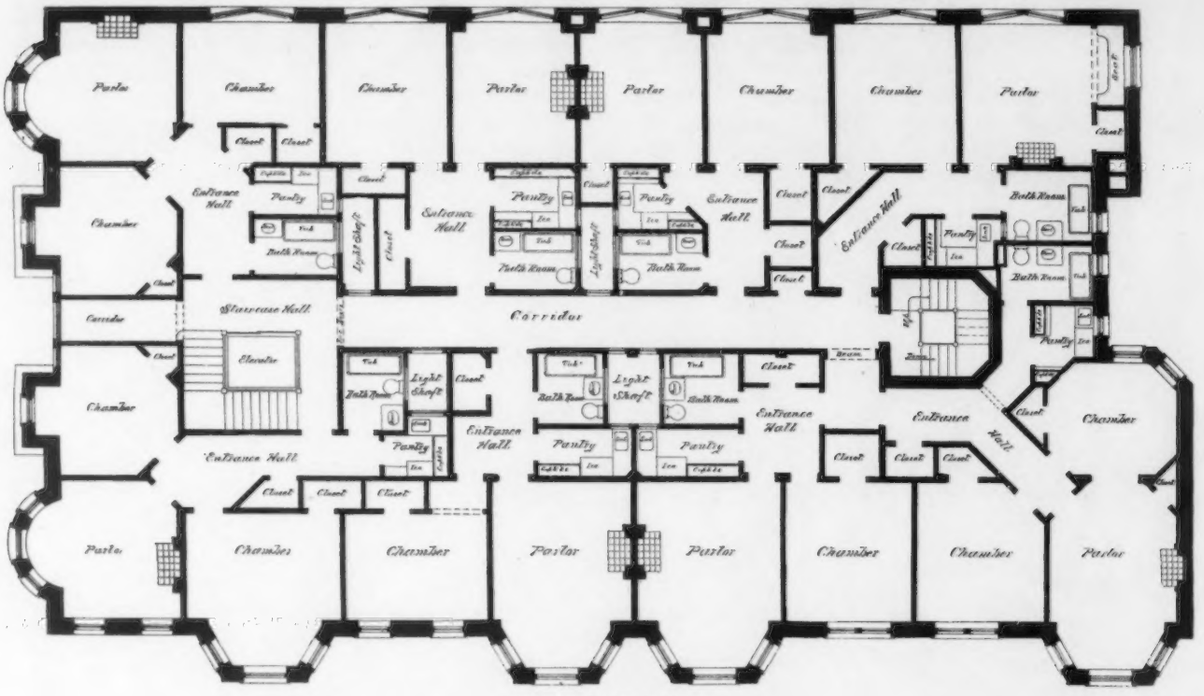


THE ARLINGTON.
Israels & Harder, Architects.

THE STANLEY.
Henry Anderson, Architect.

THREE APARTMENT HOUSES, NEW YORK CITY.

Finally each suite must be given good space in the basement for storage of trunks, furniture, firewood, coal, etc.

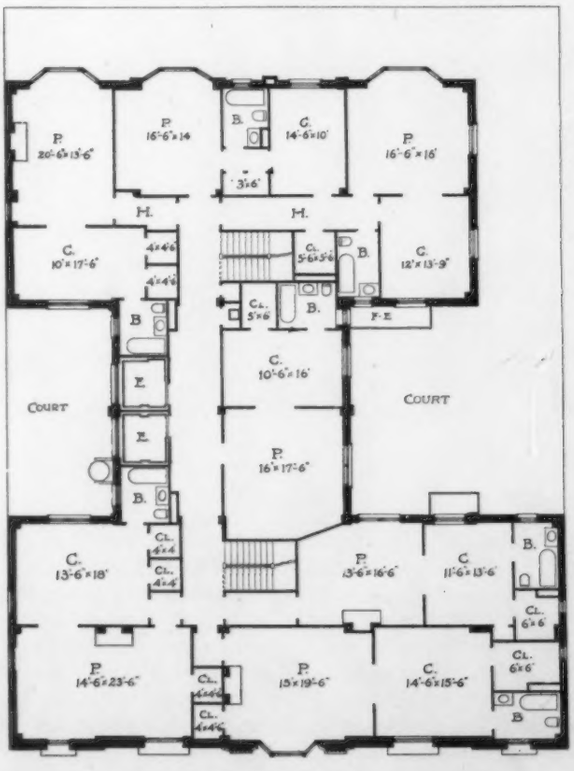


TYPICAL FLOOR PLAN.
A MODERN APARTMENT HOUSE, BOSTON.

Swimming tanks and squash courts, though sometimes built, are hardly yet considered as necessities.

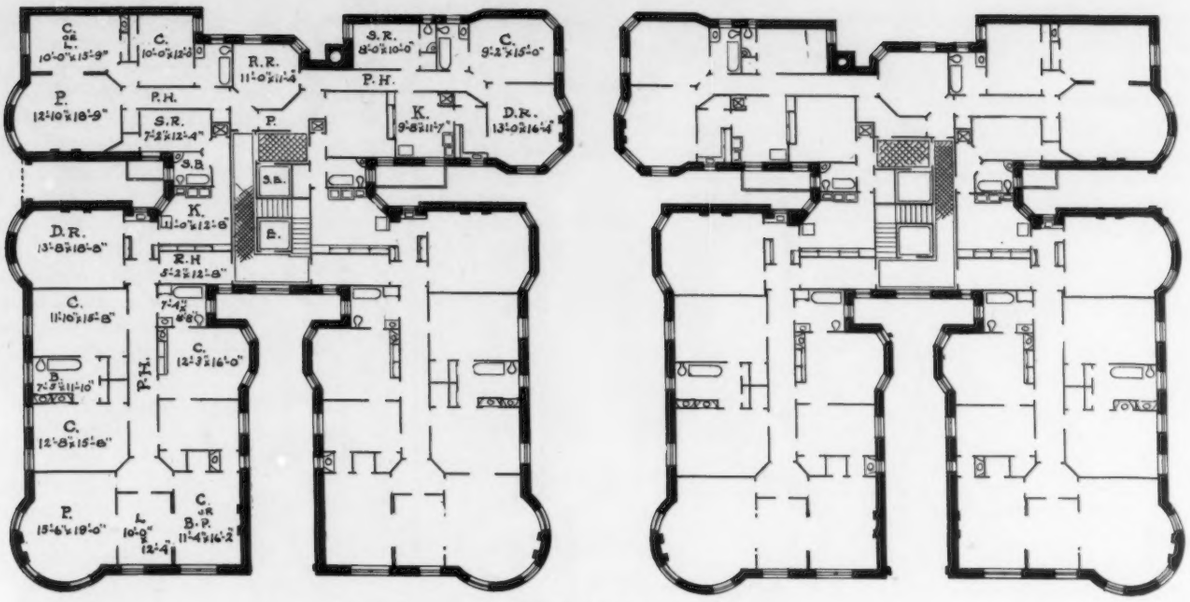
Whether or not an independent electric lighting or power plant should be installed is a much discussed question and one difficult to answer. Expert opinion can usually be had favoring either side. It certainly bears some relation to the size of the house, the character of the occupants and the local price of the street current. Roughly speaking, the writer is of the opinion that for houses of under ten thousand square feet in area and six stories in height an independent plant is not economical, and, as has been mentioned before, much depends on whether the house is built to run or sell.

In the construction not only durable and stable materials should be used in the frame and rough work, but in the finish, and they should be so disposed as to help the owner as much as possible in preserving the good appearance of the house.

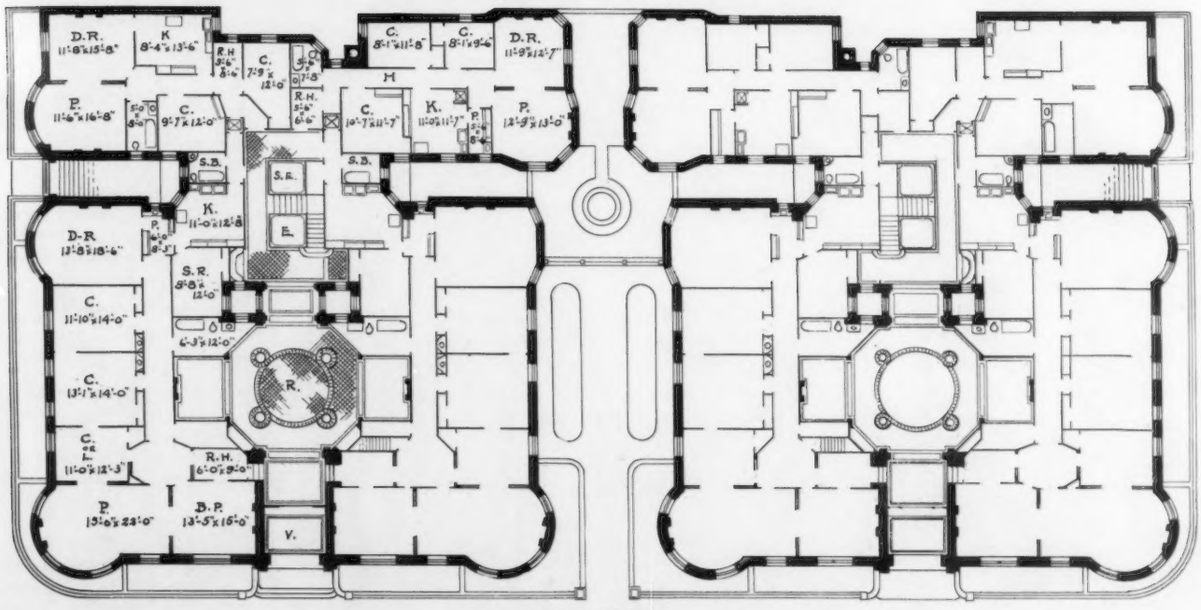


TYPICAL FLOOR PLAN.
THE WRIGHTWORTH, APARTMENT HOUSE, NEW YORK CITY.

If the prevailing fashion of white or light-colored paint is followed for the interior trim, a great saving can be made in operation if the doors, the most easily soiled parts of the house, are stained dark or made of dark wood. The contrast with light paint is agreeable and is founded on good precedent. In the same way, the baseboard can be made double, the lower section being dark and the upper painted in the general light color of the rest of the trim. Stair railings, mantel shelves, window sashes, wardrobe shelves and all other parts liable to be soiled or handled should be similarly treated. Plated hardware is not desirable. Glass is the most suitable material for door knobs in the main portions of the suites and may be cut or pressed according to the rents demanded. A proper number of master keys is desirable.

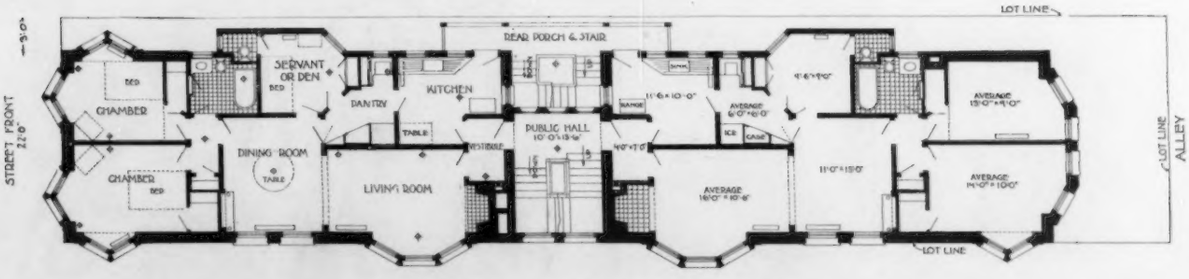


TYPICAL FLOOR PLAN.



FIRST FLOOR PLAN.

THE EL DORADO, APARTMENT HOUSE, NEW YORK CITY.

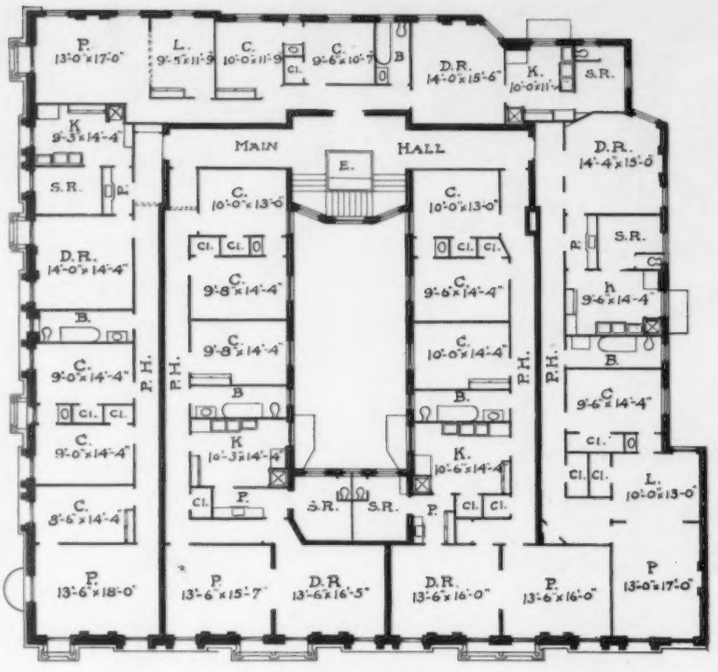


PLAN OF SMALL APARTMENT HOUSE, CHICAGO.

Myron Hunt, Architect.

Stair and corridor floors should be made of easily cleaned material. White marble, although very attractive, and especially good for stairs on account of the light, is hard to keep in order, and white tile or mosaic has the same difficulty. The more modest terrazzo is a very suitable and attractive material, as is colored mosaic.

Where interior light or ventilating shafts are necessary the skylight should be raised two feet or more from the roof, and louvres placed underneath, as the ordinary skylight ventilators are insufficient.



TYPICAL FLOOR PLAN.
THE SWEET WILLIAM, APARTMENT HOUSE, NEW YORK CITY.

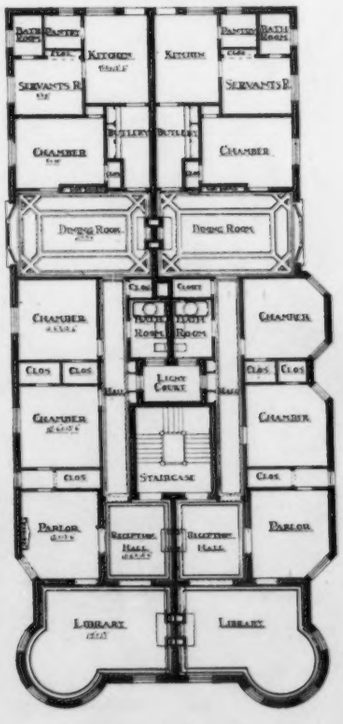
ago in the dome of the Ravenna Cathedral, which was built very largely, if not entirely, of terra-cotta jars laid on their sides and cemented in place. In fact, the only difference in principle between the construction of the dome of the Ravenna Cathedral, the beer bottle house in Nevada, and such cellular wall construction as we described in our last issue under the name of Phœnix, is that in the latter the air cells are more or less continuous and the blocks are laid parallel rather than at right angles to the lines of the wall.

A NOVEL CONSTRUCTION.

A WESTERN paper publishes a very interesting account of a house which was built in Nevada, the walls of which were constructed entirely of beer bottles. The inside of the walls was plastered with mortar spread to a depth sufficient to cover the protruding necks, thus making a smooth surface, and what seems like a mere eccentric necessity has been demonstrated to be warm and most habitable. This construction is analogous to that which was employed centuries

APARTMENT HOUSE,
NEW YORK CITY.
Israels & Harder, Architects.

SMALL APARTMENT HOUSE, BOSTON.
Robert Coit, Architect.

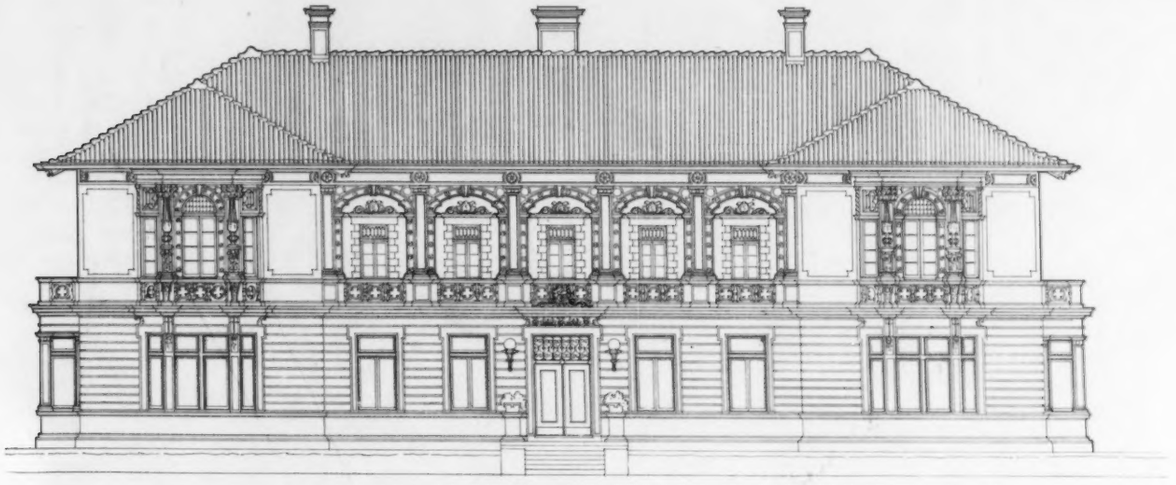


TYPICAL FLOOR PLAN.
A MODERN APARTMENT HOUSE,
CHICAGO.

A Suburban Clubhouse.

BY JOHN LAWRENCE MAURAN.

NOT far from the business center of St. Louis, in the rolling country to the west runs the beautifully clear Meramec River. At a point easily reached by both trains and trolley and intersected by one of the fine state roads, perfect for motors, a goodly number of the sensible moneyed men of the city have established their homes and settled down to enjoy the good and simple things of this life, away from the noise, dirt and heat of the metropolis. Just as our New England forefathers brought many of their ideas of architecture and civic arrangement from the fatherland, so our Missouri colony has been influenced unconsciously, perhaps, by the surroundings of the Hub of the Universe. At all events, the broad macadam streets overarched with fine trees, bordered by stately places and more modest vine-clad cottages, are reminiscent of Brookline or Milton. The climate, however, has affected the architecture of hall and cottage alike, for as wood construction is neither cool enough nor sufficiently durable, and native granite difficult to quarry, the local material, clay, has lent itself admirably to a brick and terra-cotta expression of the solution of the same problem in "sunny Missouri," worked out so many years ago in Spain and Italy. Here vines run riot over masonry walls and festoon themselves with almost tropical luxuriance on pier and pergola. For the people themselves, it

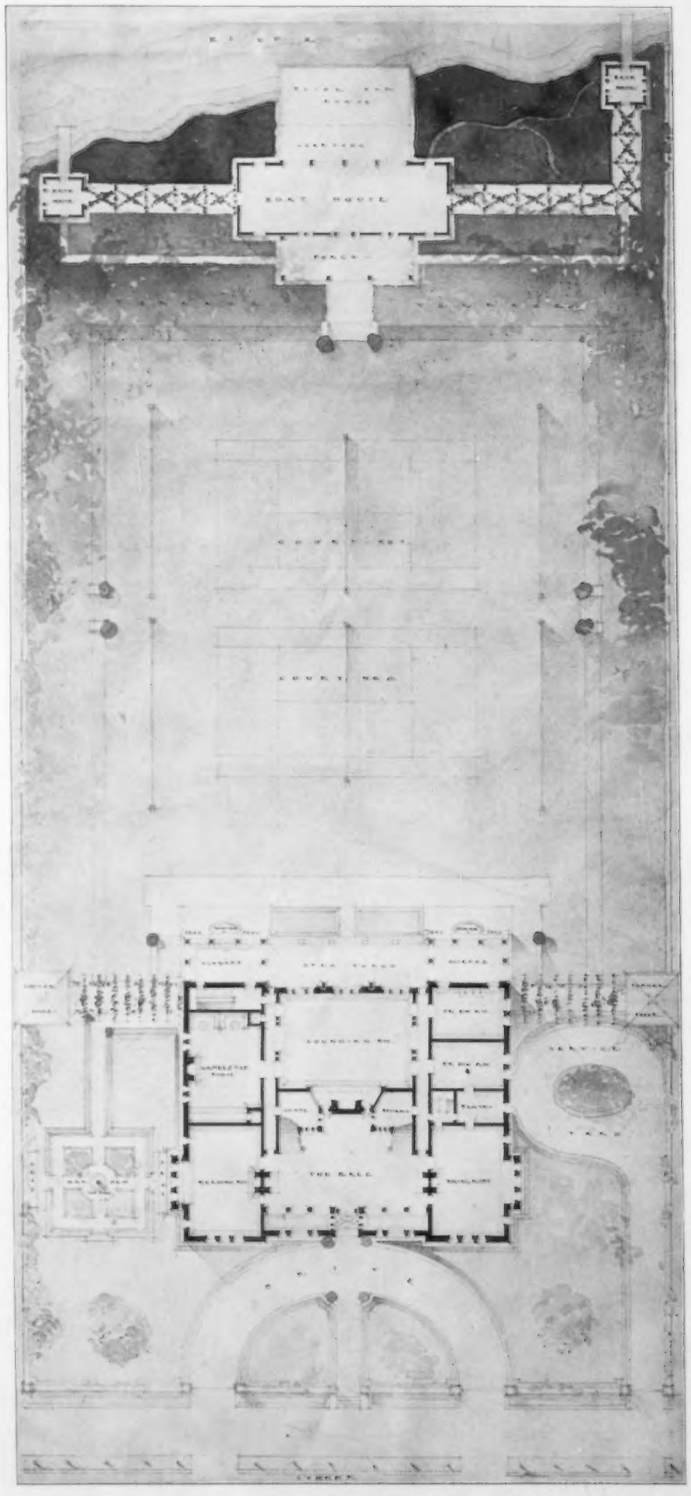


FRONT ELEVATION.

SECTION.

A SUBURBAN CLUBHOUSE.

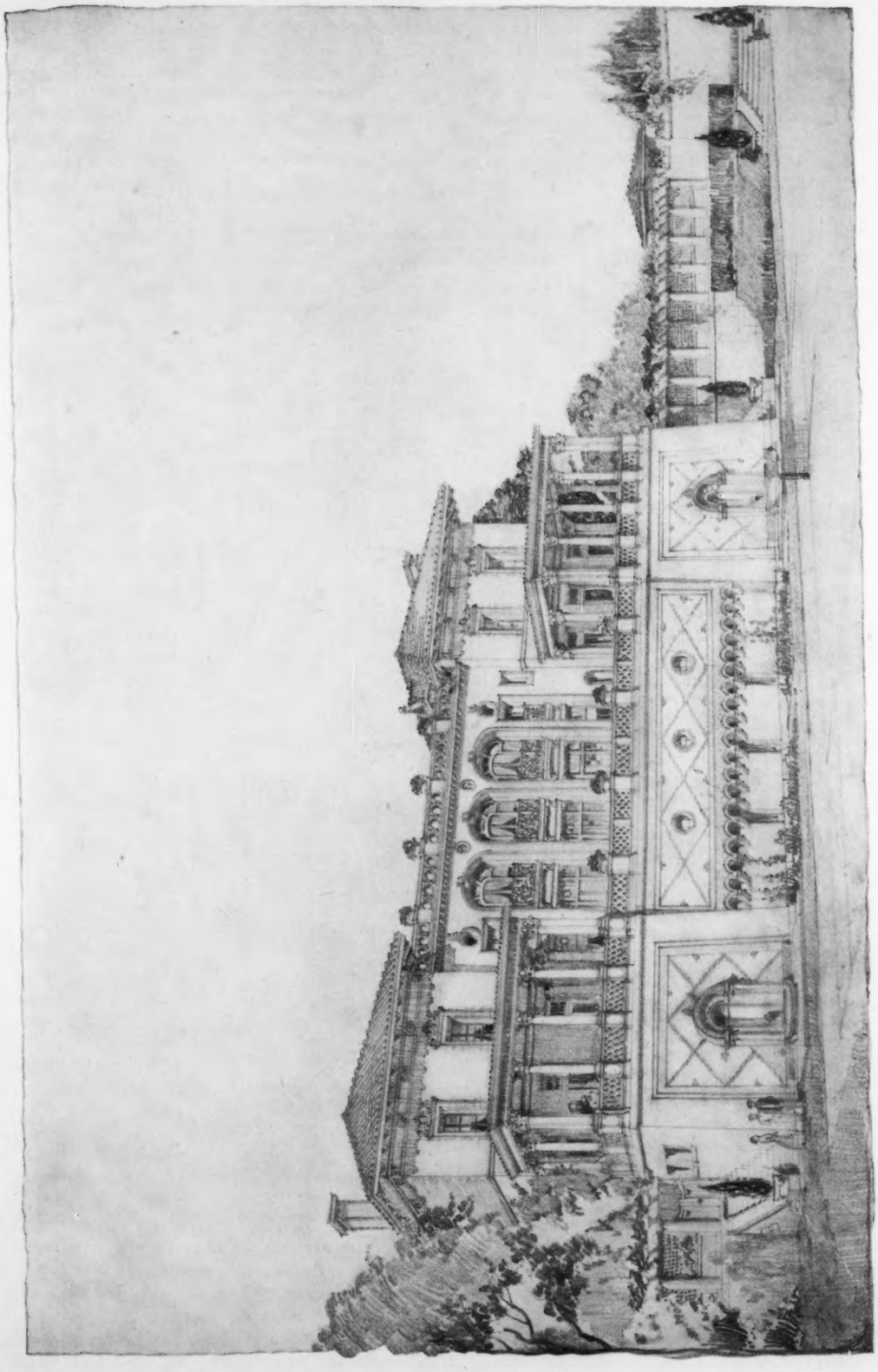
is only necessary to state that a Western cordiality combines with a Southern hospitality to create the necessity of a common meeting ground and a place to entertain friends and guests from far and wide. So much for the "*raison d'être*" of our clubhouse, its surroundings and architecture and its general prosperity. The Building Committee selected a lot fronting 200 feet on the Old Manchester Road, falling gradually for some 300 feet right to the bank of the Meramec River. Advantage has been taken of "the lay of the land" to take up the fall in the depth of the building, to secure a service yard at the basement level reached by a sloping service road, to provide a high and well-lighted basement containing the kitchens, pantries, fuel, heating apparatus, storage, etc., and to give a level space at the rear for the tennis courts. The basement is invisible from the front and is masked from the rear, which becomes from the very nature of its surroundings a principal façade. The committee wisely decided not only to use brick and terra-cotta for the entire exterior, but to employ the same materials for the mantels, they adopted a tile for the roof and fireproof construction throughout, including a Guastavino ceiling for the bowling alley to carry the terrace above. To provide diversion and comfort for both sexes as well as for old and young, and to secure the maximum amount of space for general entertainments within reasonable dimensions have been the governing factors in making the plan presented, and a general description of the various uses will serve to explain the scheme and enable the patient reader to secure all the privileges, except the creature comforts, which would be extended by a visitor's card to the Riverbank Club.



GROUND PLAN, A SUBURBAN CLUBHOUSE.

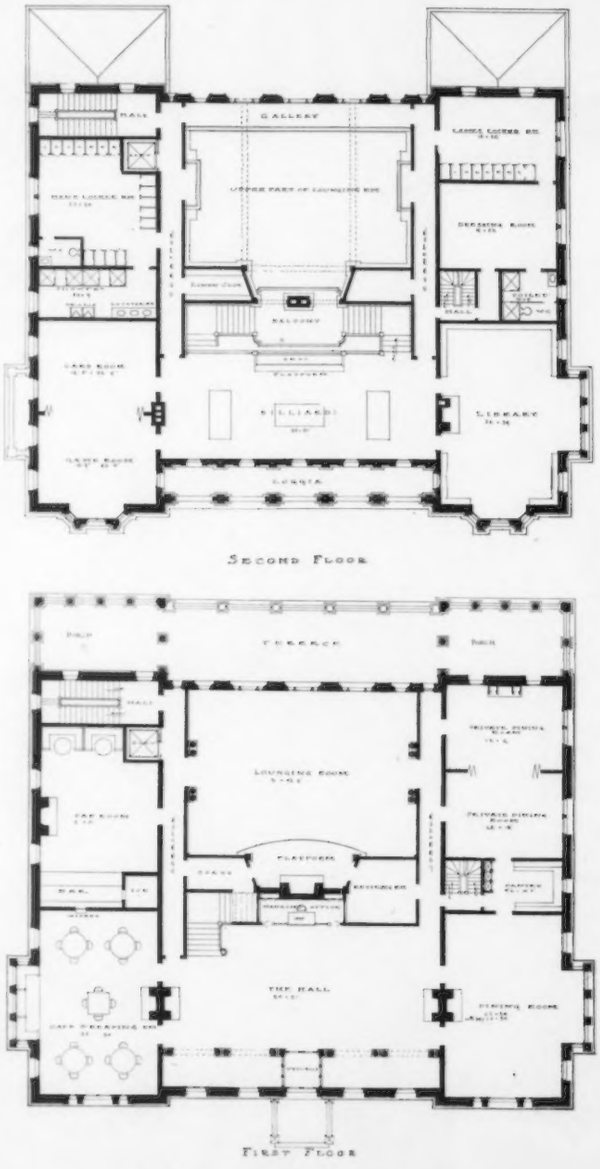
Perhaps the early afternoon train will bring a number of men intent on spending a few pleasant hours at the club before dinner, and while the younger ones are in their dressing rooms preparing for tennis or boating we will watch the "gathering of the clans." The first comer, evidently anxious for a rubber of "bridge," stations himself by one of the hall windows commanding the approach, while quite inconspicuous himself; the next two come together and enter the café and newspaper room for a "snifter" and a glance at the evening paper pending the arrival of friends whom they have invited to drive over to Meramec for the afternoon and the theatricals in the evening.

These guests arrive next and, making straight for the manager's desk opposite the entrance, are directed to the café, where one is seized upon to go upstairs for a game of billiards, while the other is taken down the stairs behind the taproom to bowl in the alleys provided just beneath the terrace. The next comer resolutely refuses to swell the nucleus for the rubber on the plea that he is preparing an article, for which much read.



DESIGN FOR A SUBURBAN CLUBHOUSE.
John Lawrence Mauran, Architect.

ing must be done, and he betakes himself to the quiet and well-appointed library on the second floor. Our whist fiend grows weary of his vigil and being drawn irresistibly toward the card rooms at the opposite side of the house from the library, he drops into the comfortable seat near the pool tables and varies the excitement of watching a good game by frequent trips to the cool and attractive loggia, in the hope of spying some one to make up a table. At last his efforts are rewarded and we will leave him to his game. As the twilight falls and the tennis players ascend to their shower baths and clean clothes, the men by one retired staircase, the girls by another, the little group watching the tennis from the terrace comes into the lounging room, where it is presently joined by the bridge players, the pool players, the bowlers and the freshly attired girls from the tennis courts. This is the common meeting ground, where men may smoke while they stand around the piano for a last song. The tennis men are organizing a tournament and seek the quiet taproom for a small drink while they discuss the details. There are a few stopping for dinner in addition to the members of the cast of the little play to be given later on, who are dining together in the private dining-rooms which have been thrown together for the occasion. By half past eight nearly the entire membership of the club with their visiting guests are assembled in the lounging room facing the platform, which is equipped with footlights and drop curtain while suspicious sounds emanate from the retiring rooms. As the evening is fine, a goodly number sit outside on the terrace, looking through the open French windows, while others still are whispering in the gallery opposite the stage. As the curtain rises it reveals a cleverly managed scene, masking the generous fireplace (which forms the center of the winter grouping of the room), and when the curtain is removed after the last act, the musicians take up their position on the main stair landing where a balcony is so arranged that the music can be heard equally well in lounging room and hall, so that there is ample floor space for the dance which invariably follows. After a supper in the dining room and tête-a-têtes throughout the house, the club closes to allow the tired manager and his wife to retire to their snug quarters on the third floor to gain strength for the round of pleasure which begins with each new day.



PLANS, A SUBURBAN CLUBHOUSE.

THE CAMPANILE OF ST. MARK'S.

THEY are having such trouble with the rebuilding of the Campanile of St. Mark's. There is so little building of any magnitude ever thought of in Venice that the mere size of this particular structure seems to appall every one who comes near it. First and last there have been several architects associated with it, and one after another have given up and disappeared. Now they seem to feel that the foundations must be increased in the spread, and accordingly piles are being driven outside of the present footings. Any one who is familiar with the extremely primitive way in which pile driving is accomplished in Venice, where such a thing as a steam pile driver or hammer weighing more than two hundred pounds is unheard of, will appreciate the questionable value of the piles, which, as reported, are only twelve feet long. Driving these piles will necessitate to a certain extent the uncovering of the old work, which was set in place something over a thousand years ago, and it is extremely likely that if the old piles are exposed to the air for any length of time they will suffer a rapid deterioration, whereas they would last indefinitely when kept under water away from the air. We have examined pieces of the St. Mark's piling which were taken out in 1885. When first removed the wood was very strong and tough, but it is now quite soft and punky. They certainly need an experienced engineer in Venice.

The Business Side of an Architect's Office. VIII.

BY D. EVERETT WAID.

ARCHITECTS' CONTRACTS AND FEES — *Con.*

AS a part of this symposium it may be of interest and value for reference to include extracts from actual contracts for architects' services which have been made recently in New York and Boston. Incidentally they show that the Schoolhouse Department of Boston employs its own engineers to plan, specify and supervise the heating and electrical equipment and pays the architects two and one-half per cent in addition on the cost of the "domestic engineering"; that the city of New York has made contracts with architects to design four groups of hospital buildings, one (Bellevue) to cost over $3,000,000, and allows the architects two and one-half per cent in addition to the five per cent as compensation for the employment of consulting engineers on heating and ventilating work, power and refrigerating plants, plumbing and electrical work.

The Board of Schoolhouse Commissioners of Boston issues the following letter in making contracts with architects:

"*Gentlemen*, — You are hereby invited to accept the appointment of architect for
and your appointment is confirmed by the Mayor. In consideration of the fact that the Commissioners will lay down the requirements at the outset, will furnish information for the specification, will employ engineers to lay out heating, ventilation and electric work and write the specification therefor and that the working specifications will be printed by the city, the commission paid will be two and one-half per cent on the cost of the domestic engineering and five per cent on the cost of the remainder of the work.

"The architects will be called on to furnish to the Commissioners, for filing here, one set of tracing-cloth drawings, at one-eighth scale, floor plans, elevations and sections, and such details at a larger scale as may be necessary to explain the specifications; two sets of blue prints, on cloth-mounted paper, and one set of blue prints for the Building Department; also one set of tracing-cloth plans from which blue prints can be taken for the contractor. (These prints will be taken by the Commission.) Also one correct and complete set of specifications as copy for the printer.

"The services of the architects will be the usual full service, including specifications, full-size details and superintendence of the building complete, but the engineers will further superintend the domestic engineering. On completion of the work the tracing-cloth set on file in this office is to be corrected to agree with all changes made during construction.

"Payments will be two and one-half per cent on signing of all contracts, except those for heating, ventilation and electric work, and thereafter two and one-half per cent on the amount of certificates issued each month on all contracts.

"In regard to employing Messrs. Blank as consulting engineers, we beg to notify you that we shall expect this firm to examine the plans prepared for schoolhouses, to make complete drawings of the heating, ventilation and electrical work, and complete specifications, which shall form a basis for contracts. Messrs. Blank will also superintend the execution of this work.

"All payments in connection with this work will be on certificates issued by your office, but accompanied in each case by certificates of Messrs. Blank as vouchers.

"We enclose herewith general information regarding your building. . . ."

The city of New York has used contracts which were objectionable to architects doing work for the city. Recently a new form has been printed which, as the result of efforts of a committee from the New York Chapter of the American Institute of Architects coöperating with the Corporation Counsel, is considerably improved. The contract is drawn, of course, to safeguard the interests of the city. Each architect securing work from the city before signing seeks to have that department of the municipal government from whom he receives his commission make the modifications desirable to suit the case. For example, the printed form, in order to avoid abuses which might otherwise follow, does not allow for traveling expenses, for clerk of the works, or for any charge for monumental or decorative work beyond five per cent. Again, although the contract recognizes the principle of extra compensation for experts, yet it does not allow such compensation without a special agreement in each case. Some architects at present doing work for the city are much dissatisfied with some of the terms of this contract, notably paragraph fifteen. Public work seems peculiarly liable to delay in the letting, and they find it a hardship not to receive two and one half per cent at least when drawings are ready for bids.

Following are paragraphs from the above-mentioned contract as now used by the city of New York when architects are commissioned to design hospitals, engine houses, public baths, armories, etc.:

"4. The Architect(s) will thereafter, and within . . . days after notice of the final approval of the Commissioner(s), President, Board of the preliminary drawings and specifications (or the revision thereof), provide and furnish to the Commissioner(s), President, Board, complete plans, elevations, sections and drawings of the exterior and interior, and complete working drawings with construction details sufficiently shown, and with figured dimensions given so as, with the specifications to be furnished as hereafter required, to enable prospective bidders and contractors to make accurate and reliable estimates of the quantities, quality and character of the several kinds of labor and materials required to erect and complete the said building, structure and equipment in a first-class, workmanlike manner and for the purposes and uses intended.

"5. Thereafter and during the erection and construction of the above-entitled work the Architect(s) shall furnish all the detail and working plans necessary and proper to enable the Contractor to provide the material and apparatus, and to build, erect, construct and complete the said building or structure in a good, prompt, efficient and satisfactory manner; such plans and drawings shall include all the various parts and portions of the building, structure and equipment, and all features of decorations and ornamentation desirable and proper to make it an artistic, architectural or engineering production, but not including designs of pictorial, mural or ceiling decorations.

"6. Such plans and drawings shall include all air, gas, steam, hot and cold water, refrigerating, power, heating, ventilating, sanitary and electric pipes or conduits, and the location of all appliances and machines operated and supplied thereby.

"7. . . . Upon the final completion of the building, structure, works and appliances, and before the final payment to the Architect(s), the Architect(s) shall furnish to the Board a complete set of plans, elevations and sections revised and corrected so as to agree and conform to

all material changes and alterations that shall have been made, so that such plans, elevations and sections shall show the dimensions, shapes and locations of the building or structure as built and completed and the operation of the works, plant or apparatus as it or they shall have been actually built and completed, with all connections, valves, gates, switches, cut-outs, etc., and with arrows or indexes to show the directions of the currents or flow when the plant or plants is (are) properly working.

"8. The Architect(s) shall prepare and furnish full and complete specifications in detail for the above-entitled work. Such specifications must be so drawn as not to violate the provisions of section 1554 of the Greater New York Charter.

"9. The drawings, including the plans, elevations and sections, and the specifications prepared, provided and furnished by the Architect(s), are instruments of service. The original plans and drawings and original specifications are to be and shall be taken to be and remain the property of the Architect(s) who reserve and retain all rights to the incorporeal designs exhibited therein and thereon, except as against the City of New York.

"10. The Architect(s) from the beginning of the work shall take full charge and supervision of the building, structure, plant, works, apparatus and equipment, and all necessary and proper instructions to the Contractor, his superintendents and foremen, shall be given by or through the Architect(s).

"11. . . . But such clerk of the works or superintendent shall not give orders or directions to contractors or interfere with the work except through the Architect(s) or his (their) superintendent or representative.

"12. In case the Commissioner(s), President, Board deem it advisable to retain the services of consulting engineers in respect to any feature of construction or equipment of the said building or structure, such consulting engineers may be retained and employed and their compensation shall be paid by the City. The persons so selected and employed shall be satisfactory to both the Commissioner(s), President, Board and the Architect(s).

"13. The City hereby retains and employs the Architect(s) to perform the aforesaid services, and for and in consideration of said services and of the observance and performance of all the conditions and stipulations herein contained agree to pay to the Architect(s) in full compensation therefor the following fees, viz.: Five per cent (5%) upon the total cost of the building, structure, works, plant, apparatus or equipment, including all fixtures necessary to render the building, structure, works, or apparatus complete for occupation or use; but not including any furniture, fixtures, heating, power, lighting, ventilating, electrical, sanitary or elevator equipment, plant or apparatus, for which designs and supervision are not provided and (the word "and" should be "or," a misprint in the contract which it is quite important to correct) furnished by Architect(s).

"15. Payments to the Architect(s) shall be made at successive stages of the work as follows: Upon the completion of the drawings and specifications called for in clause 3, one per cent (1%) of the estimated cost of the work; upon the completion of the drawings called for by clause 4, one-half of one per cent (½%) of the estimated cost of the work, and upon the execution and closing of the contract for the work by the City, an amount which, together with the amount already paid, shall be equal to two and one-half per cent (2½%) of the amount of the contract price, and thereafter the balance of the five per cent (5%) shall be paid to the Architect(s) in progress payments at the rate of two and one-half per cent (2½%) of the value of the work as certified to the Contractor for payment by the Architect(s) and the Commissioner(s), President, Board; such value to be the amount for which a certificate shall have been issued to the Contractor for work performed and materials furnished since the last progress certificate prior thereto, and in accordance with the terms of the contract for the erection and completion of the building or structure.

"18. If, for any reason, it becomes necessary to postpone, suspend, delay or abandon the building, structure, works or apparatus for which these services are engaged and employed, or in case the death of the Architect(s), the Architect(s) shall be paid such fees as they shall have earned, and such part of any fee as the work which they have done in any stage or part of the work as herein described bears to the whole work of that stage, and such fees or proportional part thereof as shall be due and owing by the express terms of this agreement, and such postponement, suspension, delay or abandonment shall not give any cause of action for damages or for extra remuneration to the Architect(s).

"20. The Architect(s) shall be liable to, and will indemnify the City for, any damages or loss resulting to it for any infringement of any copyright or patent right of designs, plans or drawings by the use or adoption of any designs, plans or drawings furnished by the Architect(s)."

Below is a modification of the above contract as signed a few days since by the four firms of architects for Bellevue and Allied Hospitals:

"Five per cent (5%) upon the amount of the total cost of the buildings, structures, works, plants, apparatus, equipment and fixtures, necessary to render the buildings structures, works and apparatus complete for occupation and ready for use, and an additional two and one-half per cent (2½%) as compensation for the employment of a consulting engineer upon the amount of the total cost of the heating and ventilating work, power and refrigerating plants, plumbing and electrical work, including all plants, apparatus, equipment and fixtures necessary to render these works complete for occupation and ready for use."

Another recent contract is that made by some gentlemen of Brooklyn acting as representatives of Andrew Carnegie, with five architects who are to design twenty library buildings in that borough. Following are extracts from the somewhat prolix instrument:

BROOKLYN CARNEGIE LIBRARY BUILDINGS.

"The Committee hereby retain and employ the architects to perform the aforesaid services and agree to pay to each of the several architects, parties of the second part, in full compensation therefor, five per cent upon the total cost of the library building by him designed and supervised, said cost to include all equipment, fixtures, fittings and accessories (but exclusive of carpets and movable furniture) necessary to render the building fit for occupation.

"And it is further agreed that if the architect shall be required by the Committee to design or to purchase carpets or movable furniture, he shall be paid for such service according to the 'Schedule of Minimum Charges' of the American Insitute of Architects.

"The Committee further undertake and agree to pay each architect for his services at the rate above specified as follows:

"One per cent on the proposed cost of the work upon the completion of the preliminary sketches, the amount so paid to be credited on the total commission of five per cent of the actual cost, whether the estimate of the cost of the building shall prove greater or less than the actual cost; one and one-half per cent on the amount of each contract duly awarded and made payable when such contract is awarded or made, or if the award be delayed more than thirty days after the submission of bids, then upon the lowest bid received; two and one-half per cent upon the amount of each certificate duly issued by the architects to contractors; any difference between commissions

based upon the estimated cost and commissions based upon the actual contract price to be adjusted at the time of the third payment. For partial services in case of the abandonment of the work or its prolonged interruption or the termination of the services of one or more of the parties of the second part, such party or parties of the second part shall be entitled to their fee in accordance with the schedule of minimun charges adopted by the American Institute of Architects.

"It is further agreed that . . . when two or more libraries are erected from the same design the author of such design shall be employed at a commission which shall be for full services, four per cent for the second library building and three per cent for the third and subsequent buildings and for partial services in proportion.

"The Committee may, whenever it becomes necessary in their opinion, employ expert specialists, to be acceptable to the architects acting as an advisory commission, whose duties shall be to lay out a general scheme of plan and specification for heating and ventilating and for the electric lighting and machinery which shall apply to all library buildings, all engineers for any further or more detailed engineering work to be employed by the individual architect or firm of architects. The usual surveys of the sites shall be provided to the architects by the Committee.

[The clerk of works for each building is to be appointed on recommendation of the architect and paid by the Committee.]

"Five architects form an Advisory Board, who sign one common contract and allot the several buildings among themselves, select a successor to carry on his work in case of the death of one of the architects, and vote approval on each preliminary design before it is submitted to the Committee. They must also approve complete working drawings and specifications of each building."

The Committee engaged one engineer who laid out the general scheme of heating and ventilation for each of the several libraries, and for which they paid him two and one-half per cent. Several of the architects exercised their option and agreed to pay the same engineer two and one-half per cent additional for working out the scheme in detail, writing specifications and superintending installation.

For the Carnegie Library buildings which are to be erected in the Borough of Queens, New York, the following provisions have been made:

"Committee employs clerk of works, subject to approval of architect, and who shall act under the instructions of the architect. Fee, five per cent, paid one-fifth on completion of preliminary sketches, two-fifths 'upon the amount of each contract duly awarded,' balance upon amount of each certificate duly given by the architect to the contractors."

TAKING THOUGHT.

THE expression attributed to J. Pierpont Morgan descriptive of overloaded securities offered on the market can to a very considerable extent be applied to the architecture of to-day. It is undigested. We know pretty well what we want. We have abundant means to satisfy our desires and the opportunities have been simply enormous, especially in the large eastern cities; but if there is any one characteristic which stands out more prominent than another in current architecture it is lack of deliberate, serious thought. The lesson which must be impressed most strongly upon our rising young architects is to make haste slowly, to think by the way, and to hold themselves free from the kind of business rush which draws them into the commission of undigested architecture.

Fireproofing.

LESSONS DRAWN FROM THE IROQUOIS THEATER FIRE.

SO much has appeared in the daily press regarding the Iroquois Theater fire, and the papers have described so fully everything that took place, that we need notice in these columns only a few of the more salient points in connection with the disaster and present some of the most obvious lessons which this fire suggests. Some of the accounts have made a great deal of the fact that there was no fire alarm on the stage. That fact counts for but very little, in our opinion. The fire was caused by the heat of some improperly guarded arc lights which were being used to concentrate a gleam of light upon the singers in the center of the stage, and which set fire to a frayed drapery hanging over it. One of the stage hands tried to beat out the fire with his hands and with a stick, but it spread beyond his reach. Upon attempting to lower the asbestos curtain, it caught about twenty feet from the stage floor at one side. The fire did not spread, however, with such extreme rapidity but that a cool-headed stage hand with a supply of water at hand could have checked it at the start without the audience having been aware of any trouble. But the cool-headed stage hand was lacking, and apparently the water and hose pipe were lacking also, and when once under way the spread of fire was so rapid that no fire apparatus from without could have reached the theater in time to have averted the panic. Consequently it may be said that the chief lack was in cool-headed, intelligent effort on the part of the stage hands.

The rapid combustion of the scenery formed an immediate accumulation of gas in the upper part of the stage where it ought to have readily escaped, but the skylights, which were intended to be automatic, were either nailed up or were at any rate not in operation, and the explosion of the confined gases drove all the flame out into the auditorium, tearing away or consuming the partially lowered curtain and actually burning some of the spectators in their seats. Upon attempting to escape through the doors and windows which were marked exits, some of these doors were found to be securely locked and some of the windows were found to lead out on to exterior balconies, the stairs down from which had not yet been put in place. In other words, the theater building was not really completed, and it was a fatal crime on the part of whoever accepted the responsibility to allow the theater to be used in its unfinished condition. There is simply no excuse for this. The house was begun on the first of May and occupied shortly after the middle of November. It was a rush job from start to finish, and as far as its being opened on schedule time was concerned was a great achievement for the builders, the architect and the owner; but it was the kind of haste which made possible the awful loss of life.

THERE is every evidence to show that the theater was planned in liberal compliance with the building laws of Chicago relating to such structures. Whether such laws were adequate is entirely another question, and one which cannot be discussed *ex parte*. It has been stated that the

fire demonstrated the excellent construction of the theater. In thirty minutes from the start of the first blaze the fire was entirely extinguished. Nearly everything combustible was consumed on the stage, but it required only half an hour to cool the walls. But there is no evidence that this short, quick blaze was any fair test of the fireproof system. Had the fire department been a few minutes later in reaching it the combustible material throughout the auditorium would all have been ablaze, and, in the opinion of the expert who examined the structure for THE BRICKBUILDER, the building would have been entirely wrecked. The seats were all stuffed and covered with plush; the entire building on all three floors was carpeted with Wilton carpet, laid on eight thicknesses of carpet lining fully one inch thick. These, together with the floors, would have made a conflagration hard to control. In addition, every door in the auditorium appeared to be covered with heavy plush portières. All this, in the absence of the fire department, would have threatened very seriously the fireproof construction, which is nothing more substantial than metal lath and concrete. The steppings are made of sheet iron, with floors of two thicknesses of seven-eighths boarding, with asbestos between. The main ceiling over the auditorium appears to have been constructed with light I beams filled between with concrete, and furred off on the under side with steel furrings and stiffened wire, plastered. But the fact remains that such fireproofing as this building contained was sufficient to enable a prompt department to save the building by quick action.

It appears that the stairways were sufficient in quantity and capacity to more than comply with the theater ordinances, but they were complicated and most of them were in short flights running east and west, rather than in the general direction of the main entrance and exit. Some of them commenced just outside the doors, and in the place where the greatest loss of life occurred there were three steps only. But when the most unfavorable criticism shall have been passed upon the arrangement of the theater, the fact remains that want of stage ventilation and proper fire appliances on the stage was the keynote of the whole disaster. An automatic sprinkler system acting promptly might have extinguished the fire. A few cool heads on the stage could surely have done so. But neither the sprinkler nor the cool heads were there, and when panic has once seized spectators in a theater there are very few arrangements of exits or corridors which would be adequate to prevent great loss of life. There was good construction in the shell, too much gorgeous material in the finish, and a wealth of upholstered gorgeousness over all; for the last of which the architect in all probability was not responsible. This disaster has demonstrated that carelessness, indifference, bad management, the misuse of safety devices and criminal negligence can set at naught all that the architect can do in the well constructed theater, and that no building can be constructed to prevent a panic. Much of the negligence in this case seems to have been due to the fancied security inspired by the supposition that the building was fireproof. The same idea seems to have possessed the audience, for the latest evidence shows that there was no panic until the so-called explosion filled the house with gas and flame in an instant.

A secondary but very obvious lesson of this disaster is that a theater should never be opened to the public until it is fully completed and equipped, no matter how urgent the demands of a rush theatrical syndicate.

THE report made to the mayor by the committee of architects and builders appointed by him to investigate into the causes of the disaster is especially valuable as pointing out defects which ought not to have existed. The following is a summary:

I. What was the primary cause of Iroquois Theater building fire?

Sparks or heat from an electric projector, spot or flood light, igniting draperies back of proscenium arch about twelve feet above stage floor.

II. Why did fire extend?

No adequate means at hand to extinguish same. (*a*) The kilfyre provided proved ineffective. (*b*) The absence of vertical standpipes containing water under pressure, provided and connected with hose on hose racks at convenient locations on flies and bridges. No automatic sprinklers. (*c*) The absence of hooks which could have been used to tear down the burning portion of the scenery.

III. Why did fire spread to auditorium?

1. The fire curtain did not operate effectively. The descent was probably interfered with by some projection. (*a*) On account of delay in attempting to operate same until fire had obtained some headway. (*b*) On account of insufficient provision for effectively operating same. (*c*) On account of air pressure producing friction against brick wall, due to expansion of air or gases resulting from burning of scenery. (*d*) Stage doors leading to outer air were open.

2. There was no outlet open at top of stage to permit escape of smoke and other gases and secure an upward draught on stage side of proscenium wall, the ventilator being closed and the automatic opening skylights provided for the purpose were prevented from operating by being fastened with wire and props. (*a*) Exits providing outlets for smoke and gases were provided at rear of auditorium at a height above proscenium arch, drawing the heated smoke, other gases and flames over and toward the people through the auditorium to these outlets. These outlets were some of the gallery or upper balcony exit doors. The gases produced by the fire, being highly heated and thus made lighter than the cold outer air, were forced upward by the inrush of the air to stage doors, and finding no opening above the stage, were forced into auditorium and compelled to find escape at the top of the house, following natural laws; in other words, it acted precisely as an open-grate fire would act, when the flue is closed.

IV. What caused the loss of life?

1. Panic. (*a*) Exits were not designated. (*b*) Steps in front of or in door openings. (*c*) Numerous exit doors being locked or bolted with devices not familiar to the general public. (*d*) All exits were not manned. (*e*) The independent gallery stairs required by law were closed against exit by a dead locked door at foot of top flight. The arrangement of these stairs was of faulty construction as to width, pitch, turns and railings. (*f*) The outer iron alley shutter, not being opened and swung back against the wall before the performance, when opened later during panic prevented people from continuing down the fire escape on account of the crossbars being

caught on the railing of the fire escape, thus effectually blocking the passage. [Note. — It should be noted that, in the majority of cases, stairways of ample width were provided, but these were, to excited people, whose natural inclination would be to leave the house by the same exit used in entering, confusing in arrangement. It should also be noted that ample exit provisions were made and that the doors in same were bolted with bolts, which could be operated from the auditorium side by any one, without the use of key, but that the public did not understand their use, and the ushers had not been drilled or instructed, and neglected to open a number of same.]

2. Asphyxiation. (*a*) First blast of smoke, gas and flame from stage.

3. Burning. (*a*) On account of exits being blockaded as the result of people falling. (*b*) On account of the fire escapes from the upper alley exits passing lower exits out of which flames were bursting.

THIS fire has been the means of developing an excess of zeal on the part of those who are charged with the enforcement of our laws, which is highly commendable and which, if at times a little misdirected, may still lead to good results. In Chicago the mayor precipitately closed a lot of the theaters, with the immediate result, it is said, of landing the city in a tangle of suits for damages. In St. Louis a somewhat more conservative course was followed, while in New York nothing appeared in public to show what was being done by the officials, all the investigations being conducted very cautiously. The great difficulty, however, in properly controlling theaters arises from the fact that in all our large cities the greater portion of the theaters are relics of a time, not so very long ago, when the theater regulations were very primitive. Thus in Boston, as an instance, there are only three theaters which have even attempted to conform to existing laws, while there are sixteen which were either alterations or were built before 1892, when the laws were very insufficient. Consequently, however desirous the building inspectors might be to insist upon ample protection for the public, it is found practically impossible to accomplish very much. The only hope is in the immediate passage of laws which shall be retroactive in that they shall apply to all buildings used as theaters or assembly halls, no matter under what law they may have been built. The laws in our larger cities are in the main carefully chosen and with some exceptions would furnish sufficient protection to the public if rigidly enforced, but it is asking too much to expect the building department to insist upon say fifty feet aggregate width of exits for a theater built this year, when its neighbor right across the street fully meets the law with twenty-five feet; or to insist upon asbestos curtains in three of the best theaters and the three in which fires and panic are least likely to occur, while allowing sixteen others, including all that are notoriously deficient in safety, to omit nearly every precaution which experience has shown should be taken. It is not well to amend any building laws hurriedly. This ought to be a matter for calm, deliberate judgment, and the results ought to be obtained by comparison with laws elsewhere, by studies of fact and by recognition of individual and public rights. But there is no reason to prevent the immediate passage of laws which shall compel all theaters to comply with existing laws which of themselves have been recognized as fitting and proper.

Selected Miscellany.

HOLLOW TILE FOR EXTERIOR WALLS.

HOLLOW terra-cotta blocks similar to those which are employed for floor and partition work have been used very successfully for the exterior walls of a large freight house erected in Chicago for the Illinois Central Railroad. The structure is three stories high, of steel frame and faced with blocks which form a total thickness of wall of about 12 inches. The exterior walls are finished a buff color throughout, the windows and sills being made of glazed tile. The blocks are of fire

FARMERS' NATIONAL BANK BUILDING, PITTSBURG, PA.
Alden & Harlow, Architects.
Fireproofed with Burnt-Clay Tile.

clay burned very hard so as to be quite impervious to moisture, and form a perfectly dry construction, giving not less than three dead air spaces. The Western Cold Storage Company has likewise erected a large building, faced throughout with 4-inch terra-cotta blocks, the cornice work and belts at each floor level being of pressed brick. In this case the tiles are set against the brick supporting walls of the building, and the spaces in the tiles are connected to openings top and bottom to allow of air circulation. The effect is a very satisfactory one and is one which we should imagine would be much more generally in favor with those who are to construct warehouses, mills or any building in which speed of erection, lightness of construction and thorough fireproofing are desir-

DETAIL EXECUTED BY NEW JERSEY TERRA-COTTA CO.

able. In the hands of a capable designer this construction will also have great artistic possibilities. At a very slight added expense the exterior surfaces of the blocks can be glazed or enameled to produce a variety of effects.

THE HEIGHT OF A BUILDING.

When the first limitations were made upon the height of buildings of Boston the statute prescribed that the height should be counted from the highest grade of the principal street to the cornice. Those who desired a greater height than the law nominally countenanced thereupon immediately evinced a fondness for extremely tall roofs of sufficient height to conceal three or four extra stories, and accordingly the law was amended so that the height of a building should be the distance to the highest point of the roof. Then another question arose. In the old days houses were usually constructed with a pitch roof sloping back from the street, with the ridge parallel thereto, and as business moved out towards the residential district many buildings have been altered by simply constructing a flat roof at the same altitude as the ridge of the pitch roof, thereby gaining from one to three extra stories and in some cases even carrying the building up higher, for its class, than the law allowed. A decision has just been made, however, which stops this and does not give an owner a right to increase the size of his building by such changes in the roof, unless the building conforms to statute provisions. This is entirely as it should be, and while it works individual hardship in some cases, the public has a right to demand protection in what is in some respects the most dangerous fire district in any large city, namely, the region of dwelling houses reconstructed for business purposes and good neither for one nor the other.

APARTMENT, CHICAGO. D. E. Postel, Architect.
Built of "Shawnee" Brick, Ohio Mining and Manufacturing Co., Makers.

DETAIL EXECUTED BY ST. LOUIS TERRA-COTTA CO.

BRICKS WITHOUT STRAW.

Just what use the old Egyptians made of straw in the manufacture of bricks was always a puzzle to us until the London *Globe*, through one of its correspondents, made the discovery that by boiling straw in water and mixing clay with it a hard, shapely brick could be made which would not crack or deform in mortar, analysis proving that the effect was due to the tannin dissolved in the water, one per cent of which added very considerably to the resistance of bricks. As the yellow journalists say, this is important, if true. We know the good results of adding saccharine matter to lime mortar. If a little tannin can produce as good results in clay the discovery is well worth being acted upon.

IN GENERAL.

The residence at 43 Commonwealth Avenue, Boston, illustrated in THE BRICKBUILDER for December last, was the work of Julius A. Schweinfurth, and not Peabody & Stearns as stated.

The copartnership heretofore existing between Stephen S. Ward and Alfred C. Turner, architects, Boston, under the firm name of Ward & Turner, was dissolved January 12.

DETAIL EXECUTED BY WINKLE TERRA-COTTA CO.

AUDITORIUM FROM STAGE.

BY NIGHT.

THE LYCEUM THEATER, NEW YORK CITY. Herts & Tallant, Architects.

Messrs. Ward and Turner will each continue the practice of architecture with individual offices at 683 Atlantic Avenue.

A new club has been formed in New York City, with a membership limited strictly to architectural draughtsmen, with the objects of study and fellowship. A series of monthly sketch competitions are proposed, the first one being a seal or emblem for the club. On the 8th instant a nucleus of thirty members adopted the above name

DETAIL, EXECUTED BY CONKLING-ARMSTRONG TERRA-COTTA CO.

and a constitution and elected the following officers and committees to carry on the work: President, Lester A. Cramer; vice-president, Chas. H. Rosefield; recording secretary, Edwin H. Rosengarten; corresponding secretary, Walter Scott, 1133 Broadway; treasurer, Joseph Henry Hudson; chairman Current-Work Committee, John F. Nolan; chairman Entertainment Committee, A. Theo. Rose.

At the meeting of the Washington Architectural Club, held January 9, the drawings submitted in the second

ALBANY TRUST BUILDING, ALBANY, N. Y.
Marcus T. Reynolds, Architect.
Terra-Cotta made by New York Architectural Terra-Cotta Co.

competition for the Club Traveling Scholarship were exhibited. Mr. Theo. Pietsch gave a criticism on the drawings.

It is proposed to amend the by-laws so that the club may award each year one prize membership to a student of the Columbian University and to a student of the

DETAIL EXECUTED BY AMERICAN TERRA-COTTA AND CERAMIC CO.

METHODIST CHURCH, PLAIN CITY, OHIO.
Wilbur T. Mills, Architect. Built of "Ironclay" Brick.

DETAIL EXECUTED BY WHITE-BRICK & TERRA-COTTA CO.

Washington Atelier; said student to have been engaged for at least one year previous to the award of this prize membership as a regular or a special student in either the architectural course of the Columbian University or of the Washington Atelier. The awards to be made by the Board of Directors, from specimens of the students' work submitted by the Professor of Architecture of the Columbian University and the Patron of the Washington Atelier.

DETAIL EXECUTED BY NORTHWESTERN TERRA-COTTA CO.

The University of Pennsylvania announces the opening of an atelier for advanced work in design along lines similar to those pursued at the Ecole des Beaux Arts.

This atelier will be conducted by Professor Paul P. Cret of the School of Architecture, whose distinguished abilities, as evidenced by a career of unusual success at the Ecole des Beaux Arts, combined with an effective faculty for criticism, insure instruction of extraordinary value.

Membership is open to all architects and draughtsmen in responsible charge of designing, who are prepared by experience to pursue the work with profit, and to graduates of the University course in Architecture, or an equivalent course.

HOUSE AT WASHINGTON, D. C.
Heins & La Farge, Architects.
Built of Kreischer Gray Roman Brick

The Boston Architectural Club announces the following course of lectures to be given under its auspices in the public hall of the Boston Public Library: January 14, Introductory Lecture, C. Howard Walker; January 28, The Period of Pericles, Thomas A. Fox; February 11, The Period of the Cæsars, H. Langford Warren; February 25, The Middle Ages in Italy, Charles A. Cummings; March 17, Recent Syrian Excavation, Howard Crosby Butler; March 31, The Beginnings of Gothic, William R. Ware; April 14, The Gothic Ascendency, Ralph Adams Cram; April 28, The Italian Renaissance, W. P. P. Longfellow; May 12, The French Renaissance, D. Despradelle; May 26, Modern Initiative, Robert D. Andrews. These will be illustrated by stereopticon views and photographs specially selected from the library collection.

Oscar G. Vogt, architect, Washington, D. C., has opened an office in the Corcoran Building, and would be glad to receive manufacturers' catalogues.

James Tyler, Jr., state architect, Lincoln, Neb., desires manufacturers' catalogues ard samples.

I. Jay Knapp, architect, formerly of Milwaukee, has located at 1112 E Street, Tacoma, Wash., and desires manufacturers' catalogues and samples.

DETAIL EXECUTED BY EXCELSIOR TERRA-COTTA CO.

DETAIL EXECUTED BY BRICK, TERRA-COTTA & TILE CO.

CITIZENS' NATIONAL BANK, EAST LIVERPOOL, OHIO.
J. E. Allison, Architect.
Terra-cotta made by Indianapolis Terra-Cotta Co.

Charles Bacon, 3 Hamilton Place, Boston, has been appointed local agent for the New York Architectural Terra-Cotta Company.

The firm of Martin & Buente, Pittsburg, by mutual consent having been dissolved, the firm of Martin Brick Company are successors.

DETAIL, EXECUTED BY ATLANTIC TERRA-COTTA CO.

F. E. Coombs, 294 Washington Street, Boston, has been appointed agent for the Excelsior Terra-Cotta Company.

The Brick Terra-Cotta and Tile Company, Corning, N. Y., will furnish the architectural terra-cotta for the new steam engineering building for the United States at the Charleston, S. C., navy yard.

One hundred and fifty thousand enameled brick, supplied by Sayre & Fisher Company, will be used in the new John Hancock Building, Boston, Shepley, Rutan & Coolidge, architects.

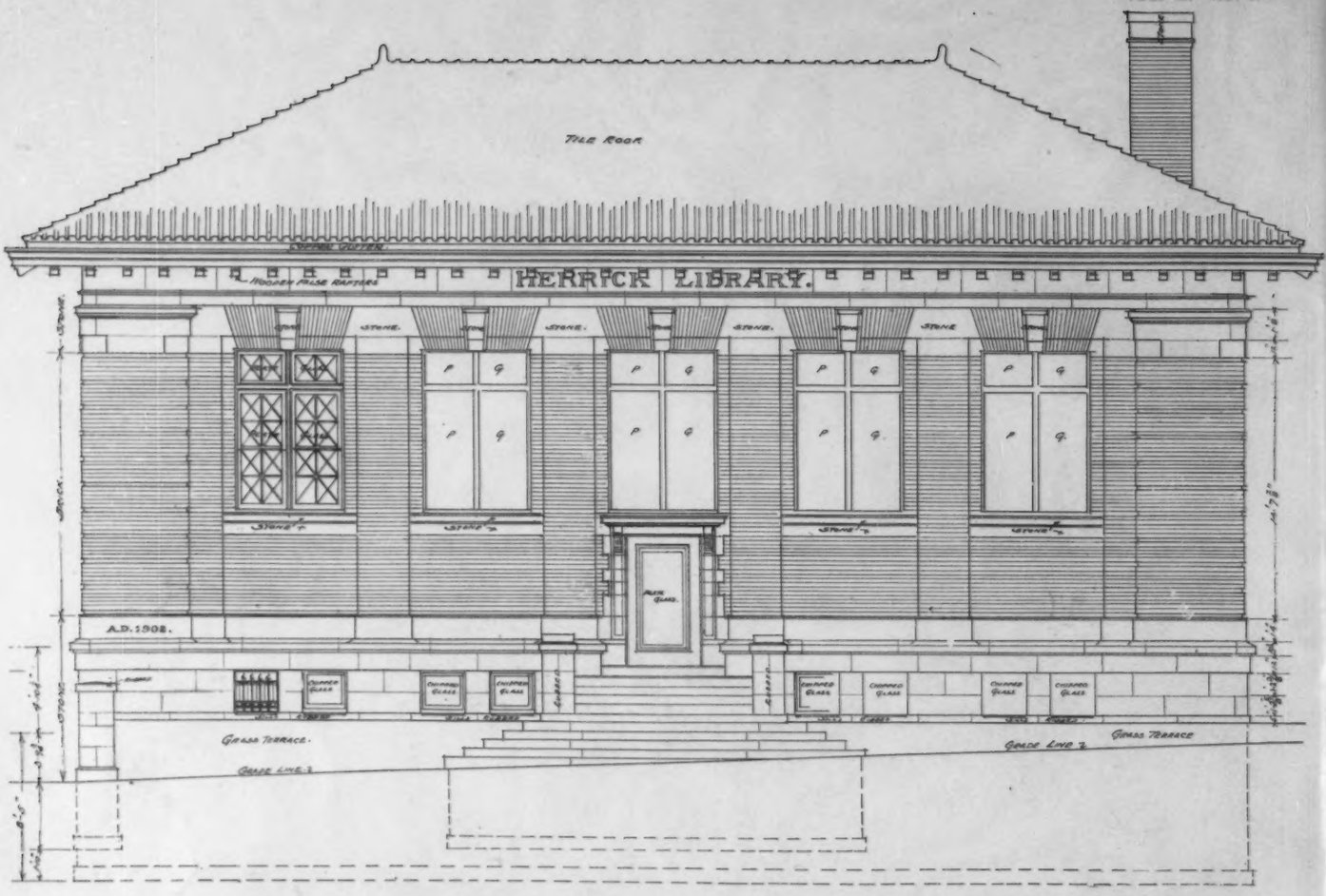
Sayre & Fisher brick will be used in the new building for the Springfield Insurance Company, Springfield, Mass., Peabody & Stearns, architects.

Celadon flat shingle tile, twelve by eight inches, will be used on a new residence at West Newton, Mass., J. E. Chandler, architect, and Savings Bank Building at North Easton, Mass., Shepley, Rutan & Coolidge, architects.

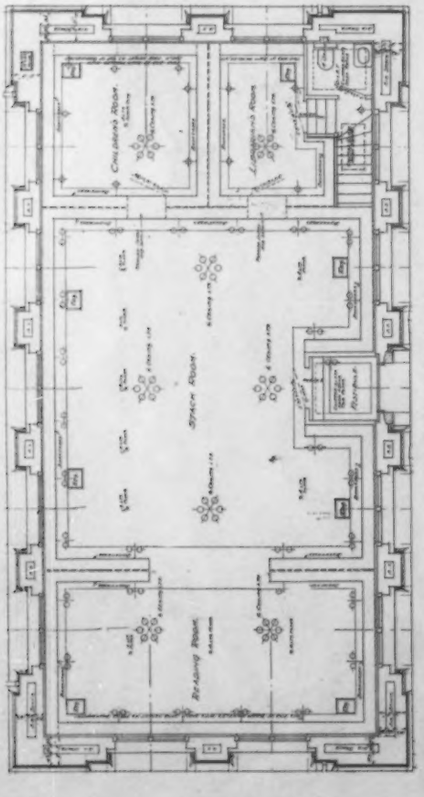
DETAIL, EXECUTED BY PERTH AMBOY TERRA-COTTA CO.

Facts concerning enameled brick and their use have an especial interest for architects and builders to-day because of the constantly increasing and varying purposes for which they are employed in immense quantities. No better source for information can be had than the manufacturer's catalogue, especially when the data is so concisely put and conveniently arranged as in the new one which has just been issued by the Tiffany Enameled Brick Company of Momence, Ill. It is a reference book which should be in every architect's office.

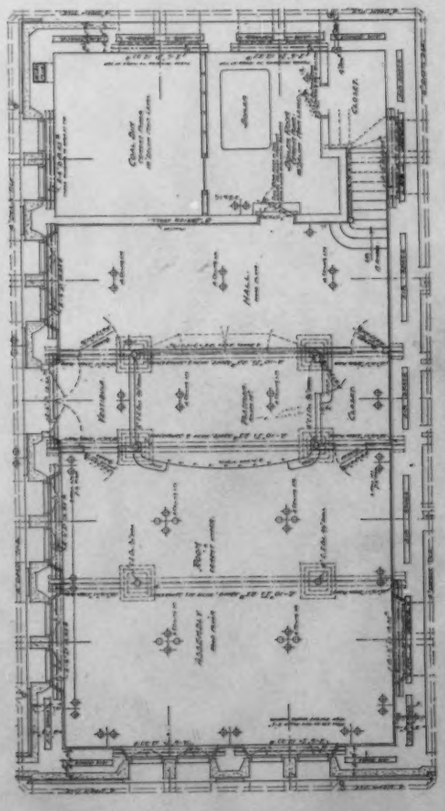
VOL. 13. NO. 1.



FRONT ELEVATION.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

THE HERRICK LIBRARY, WEL

IC DER.

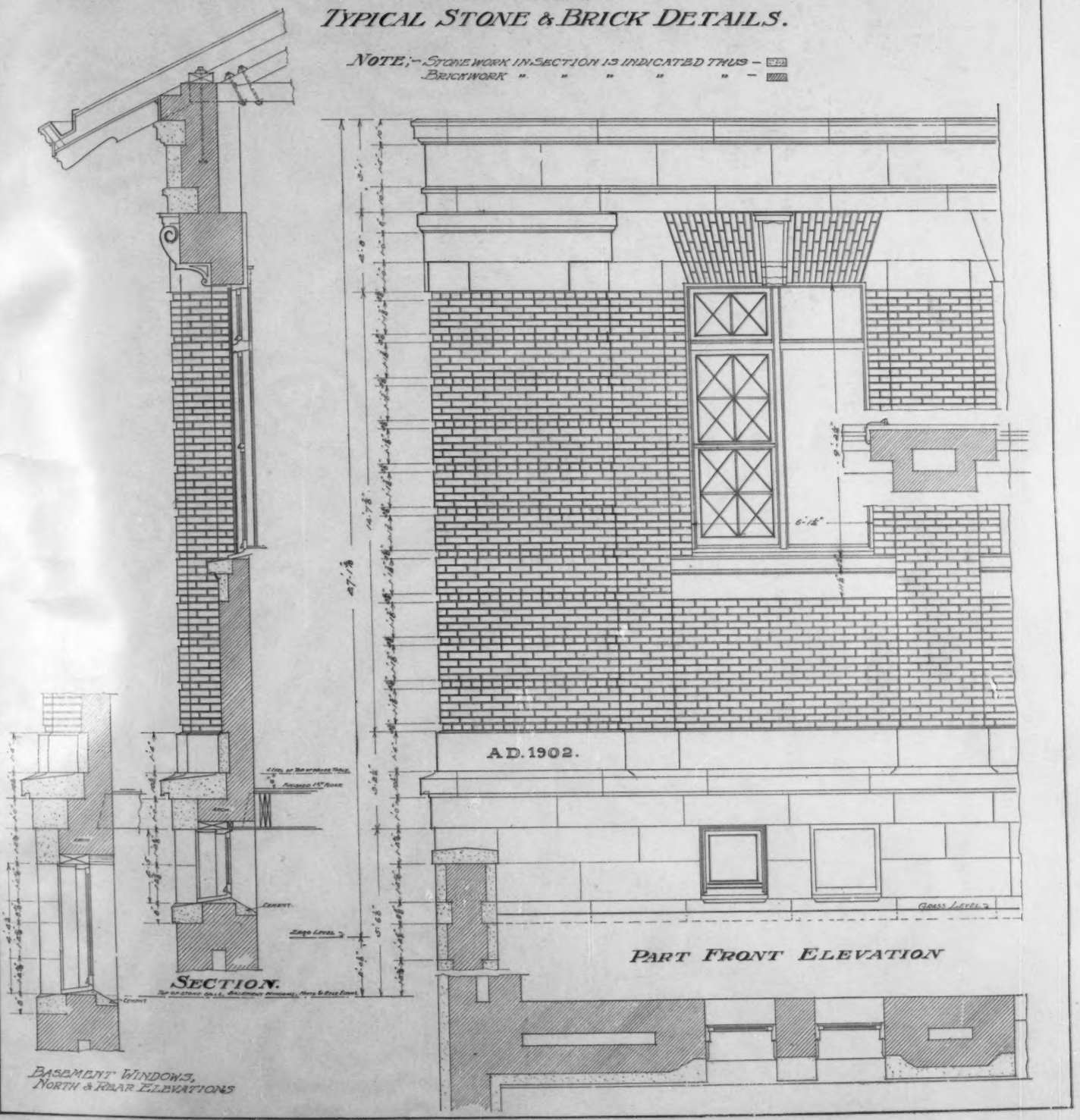
PLATES 1 and 2.

THE HERRICK LIBRARY.

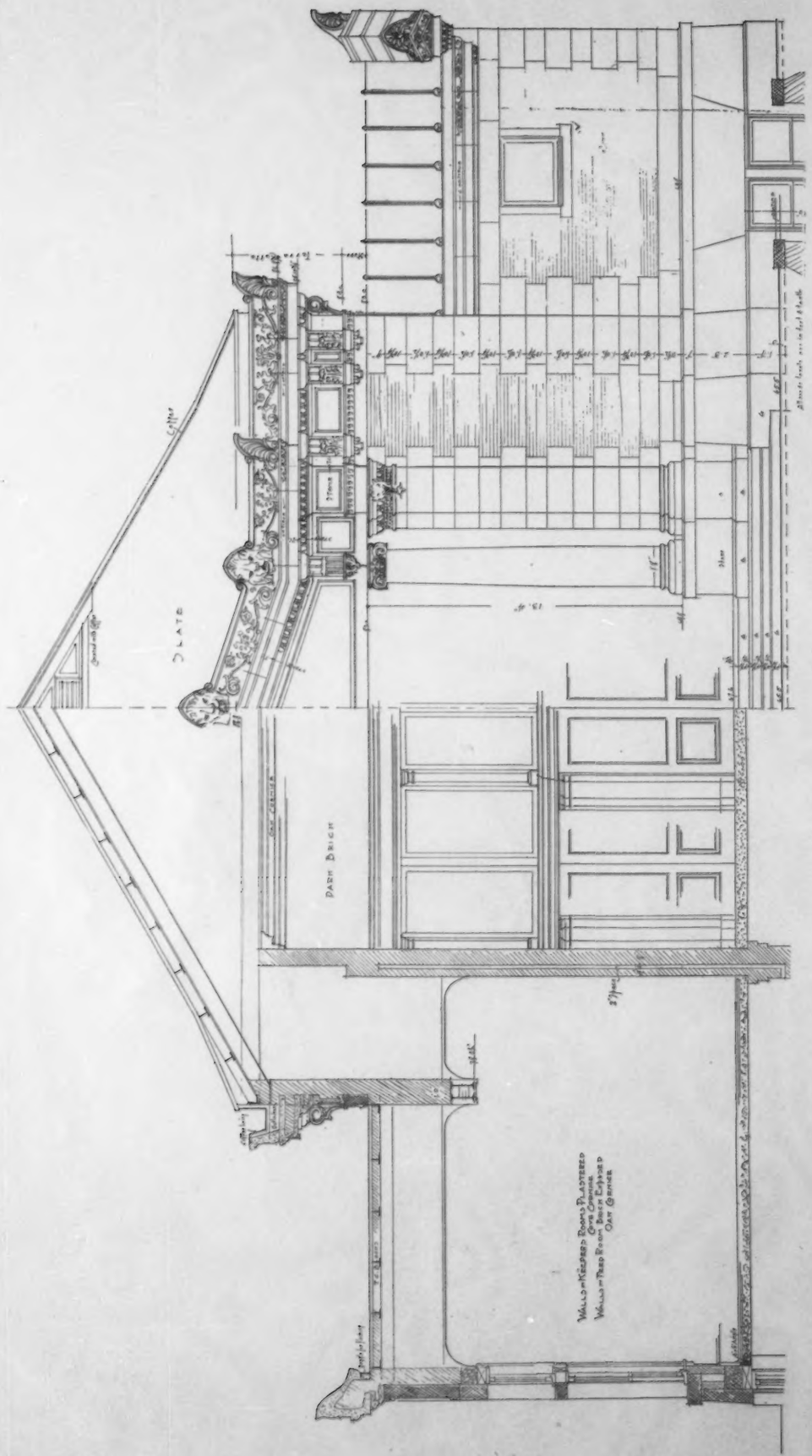
WELLINGTON, O.

TYPICAL STONE & BRICK DETAILS.

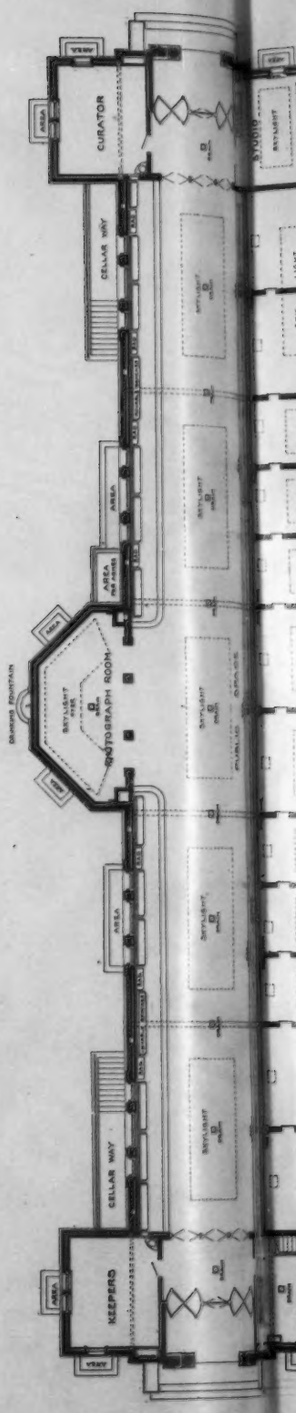
NOTE;- STONE WORK IN SECTION IS INDICATED THUS -
BRICKWORK " " " " " -

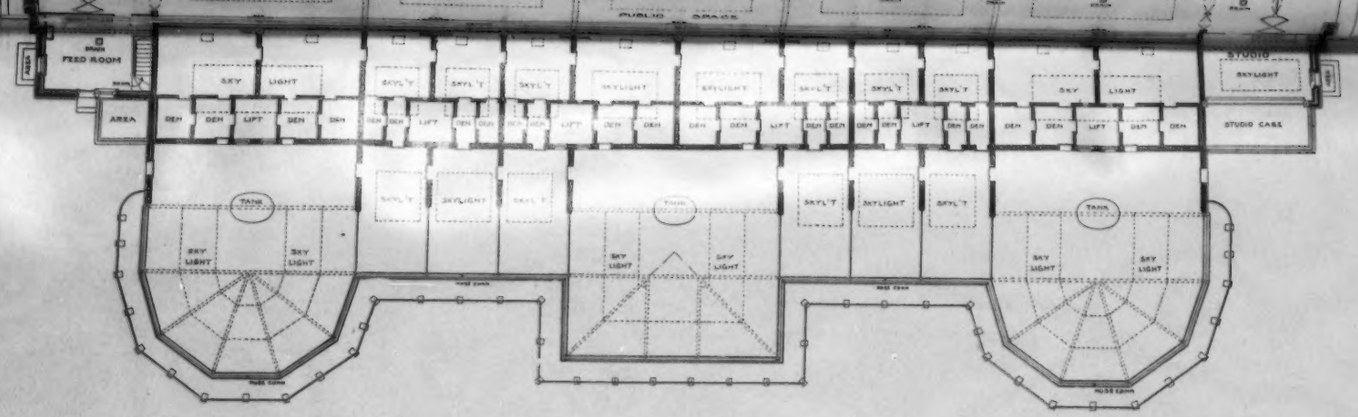


Y, WELLI, OHIO. J. MILTON DYER, ARCHITECT.

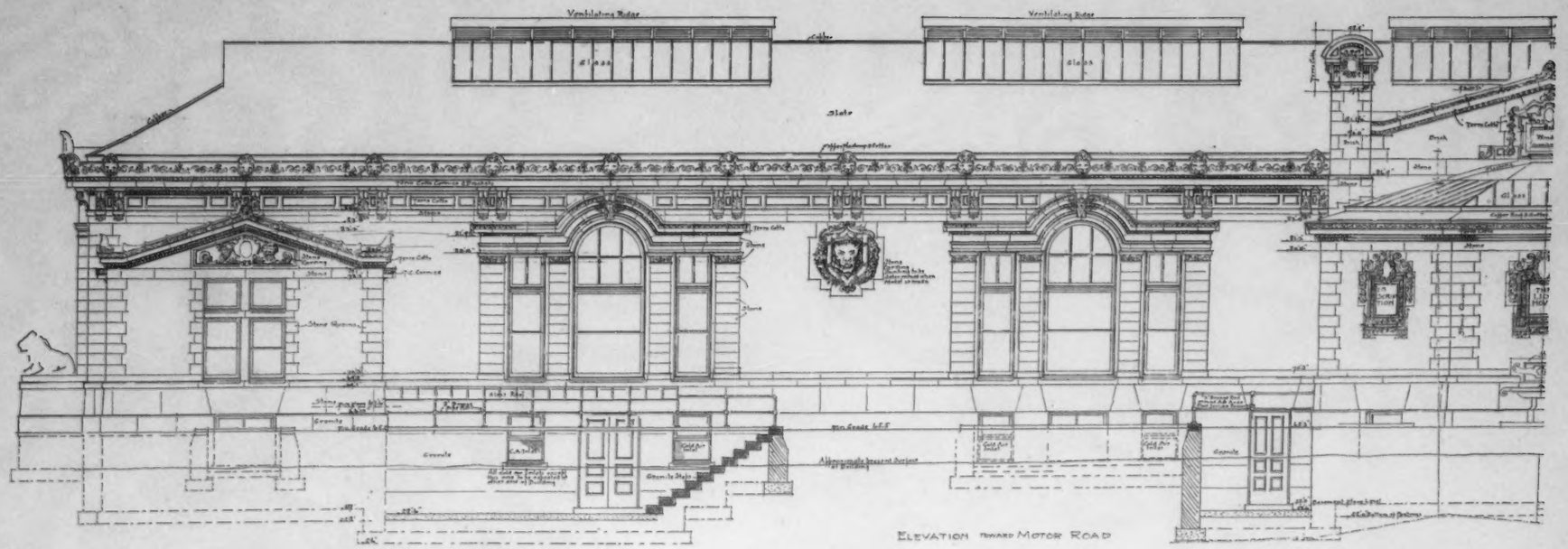


FRONT ELEVATION.





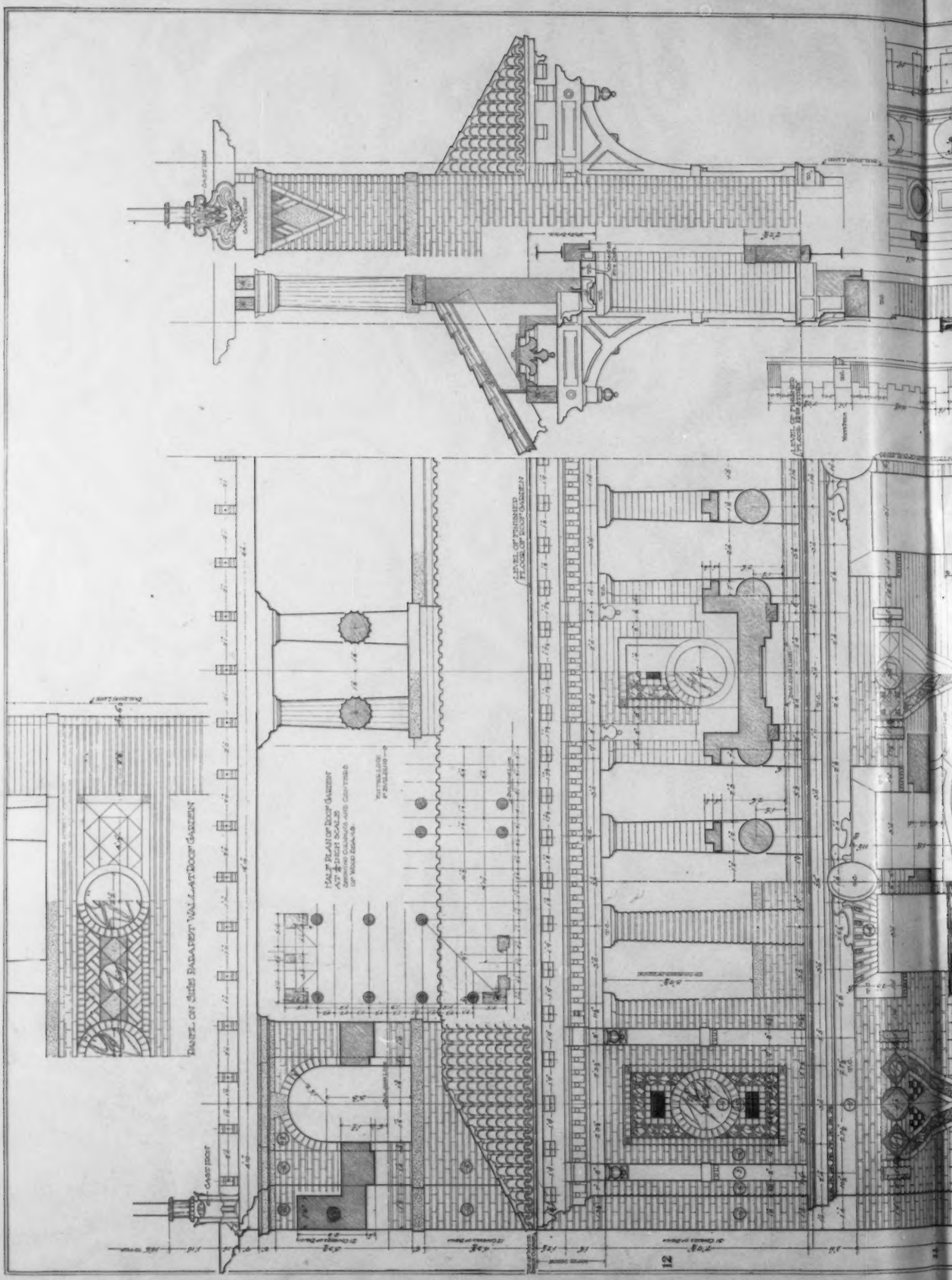
FLOOR PLAN.

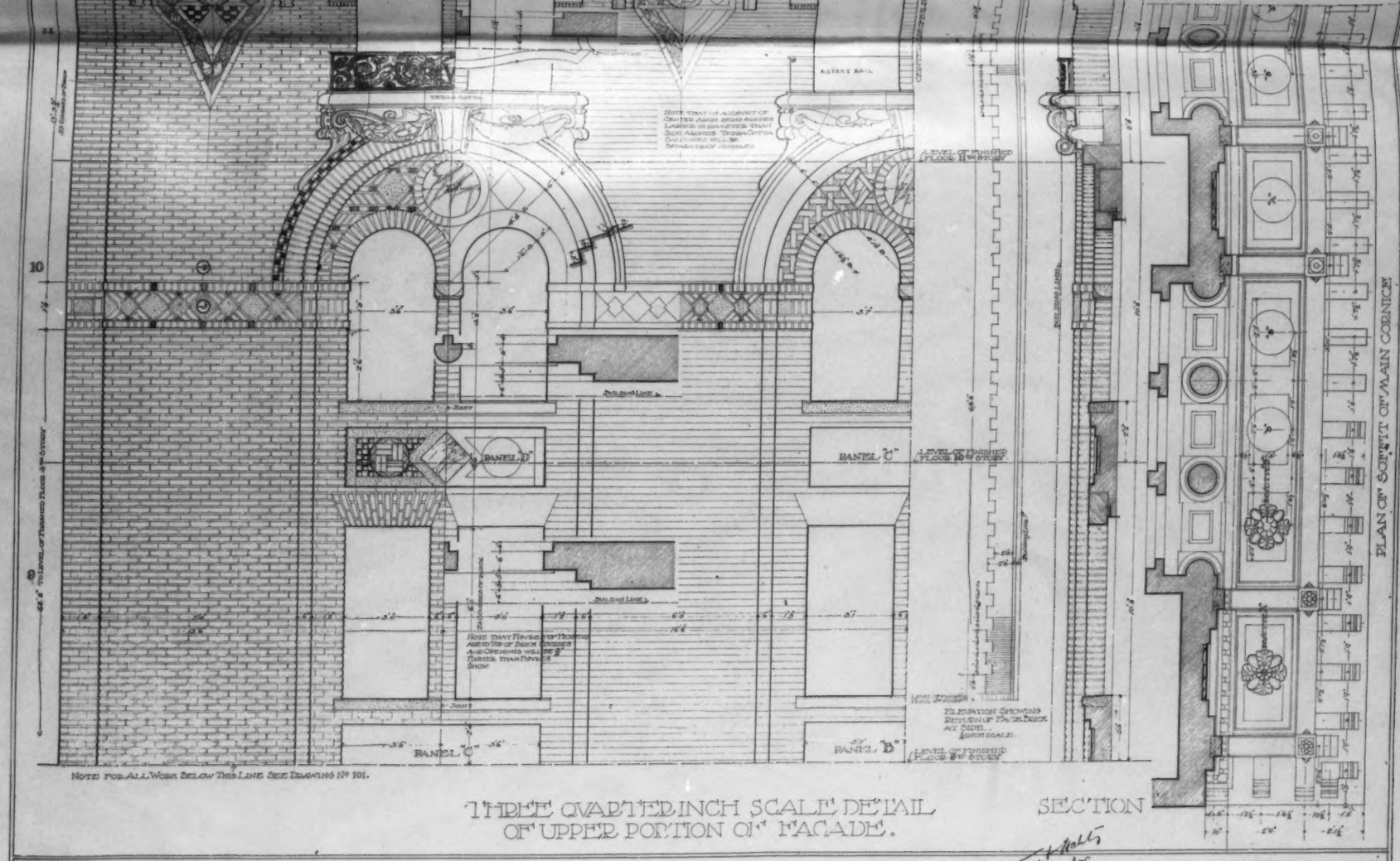


SIDE ELEVATION.

LION HOUSE, BRONX PARK, NEW YORK CITY.

HEINS & LA FARGE, ARCHITECTS.


PANEL ON SIDE PARAPET WALL AT ROOF GARDEN
HALF PLAN OF ROOF GARDEN
LEVEL OF FINISHED FLOOR OF ROOF GARDEN
CAST IRON
12



NOTE FOR ALL WORK BELOW THIS LINE SEE DRAWING № 101.

THREE QUARTER INCH SCALE DETAIL OF UPPER PORTION OF FACADE. SECTION

INDEX

BRICK IN SECTION. TERRA COTTA in Sec.
BUFF LIMESTONE TERRA COTTA in Elev.
BLUE LIMESTONE MARBLE
BRICK MEARERS MEDIUM WOOD (Sec.)

THE WEBSTER.

58-42 WEST 45TH ST. N.Y.C.

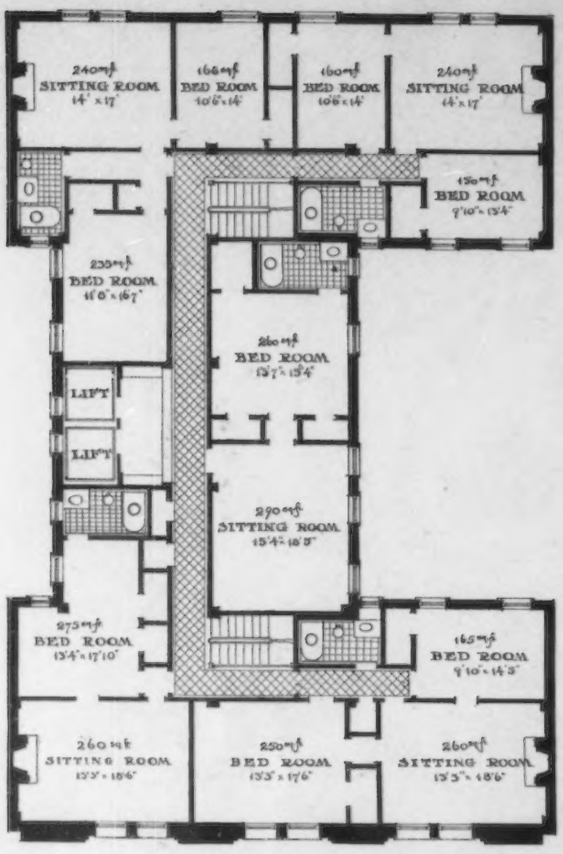
Mary. Swartwout & Hobby
156 Fifth Ave.

NOTES
FIGURES IN CIRCLES DENOTE DISTANCES IN FRONT ⊕ OR BEHIND ⊖ BUILDING LINE

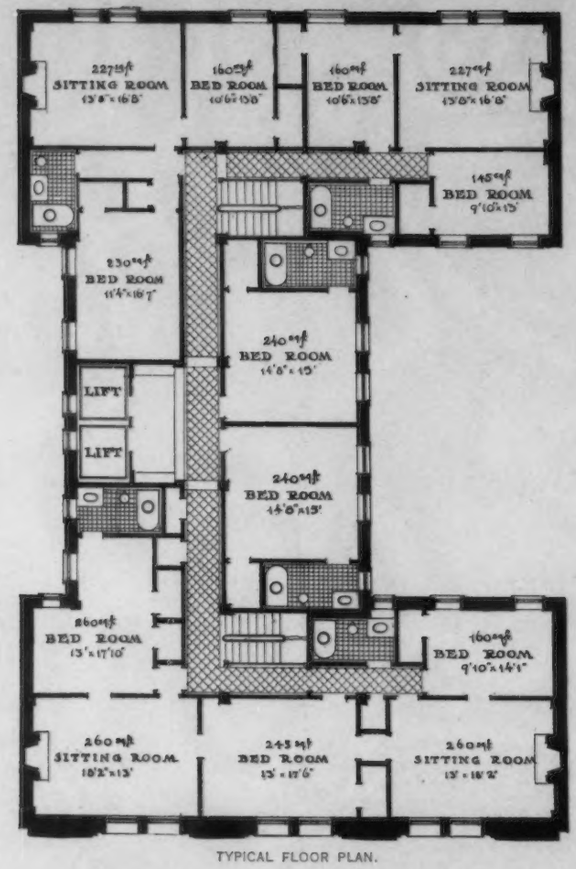
DRAWING 102 NUMBER
DATE SEPT. 8th 09
MADE BY CL
TRACED BY CL
CHECKED BY CL

DETAILS OF FRONT ELEVATION, THE WEBSTER APARTMENT, NEW YORK CITY.

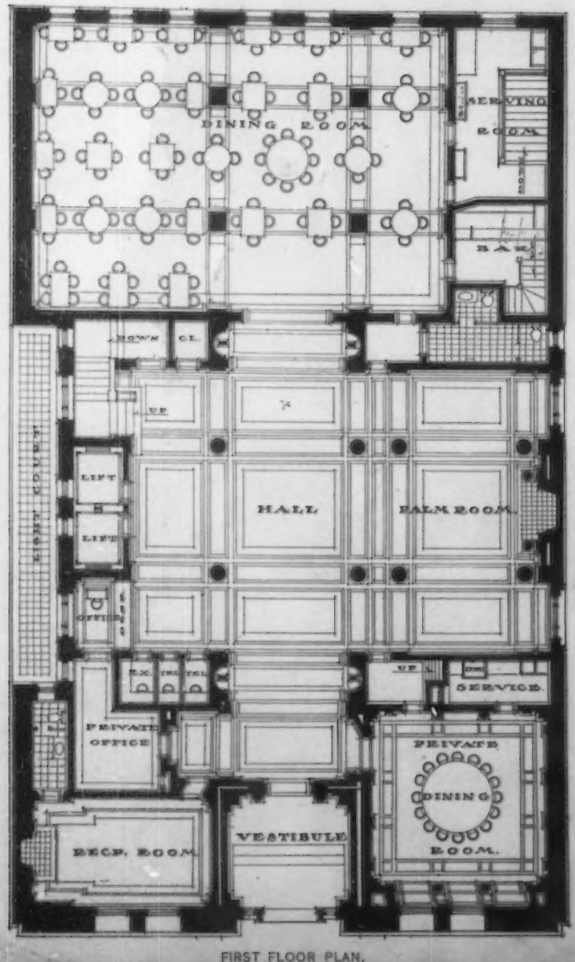
TRACY & SWARTWOUT, ARCHITECTS.



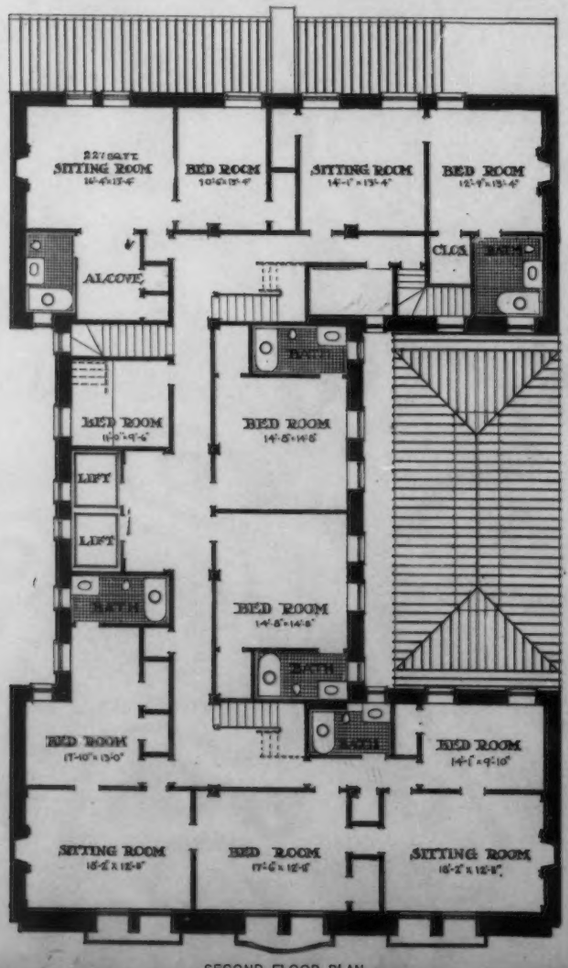
THIRD FLOOR PLAN.



TYPICAL FLOOR PLAN.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

FLOOR PLANS, THE WEBSTER APARTMENT, NEW YORK CITY.

TRACY & SWARTWOUT, ARCHITECTS.

WEST 42ND ST.

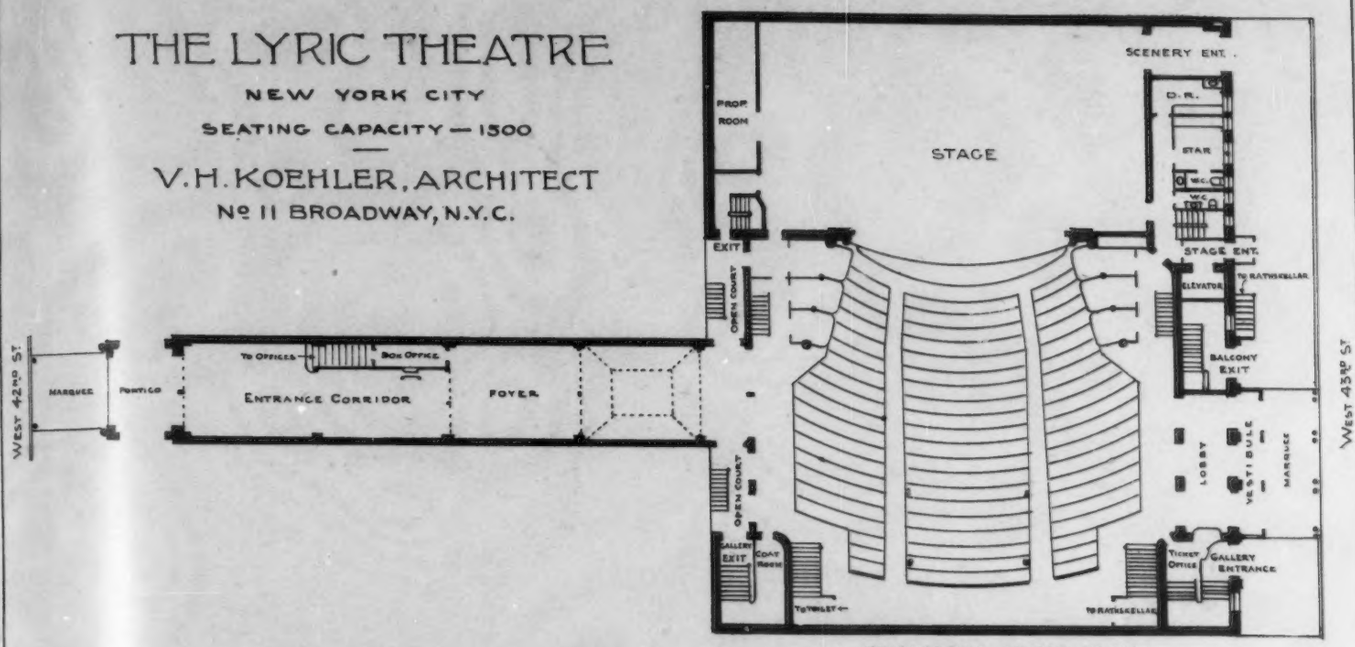
THE LYRIC THEATRE

NEW YORK CITY

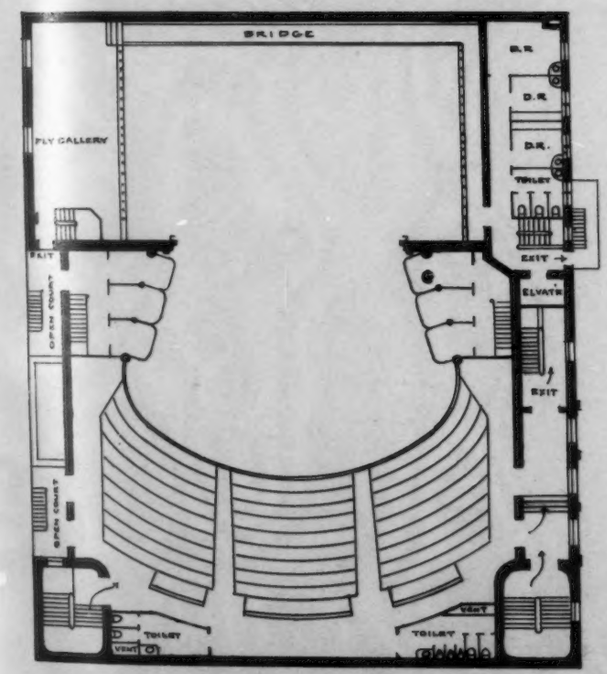
SEATING CAPACITY — 1500

V. H. KOEHLER, ARCHITECT

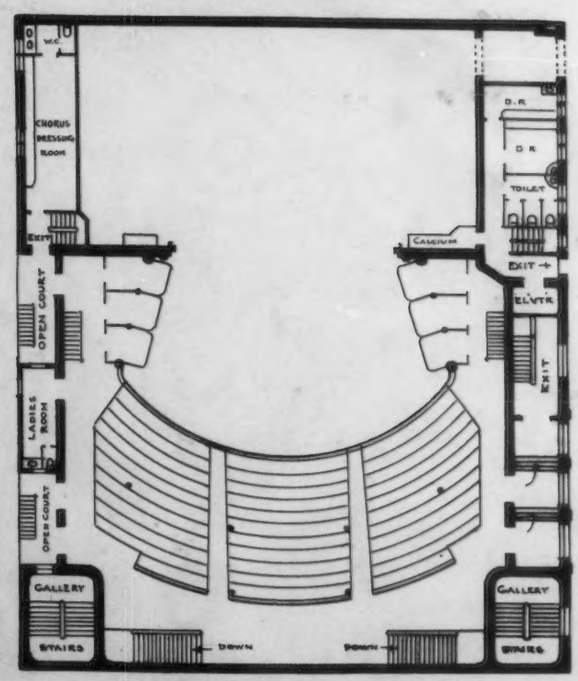
Nº 11 BROADWAY, N.Y.C.



ORCHESTRA FLOOR PLAN



GALLERY FLOOR PLAN

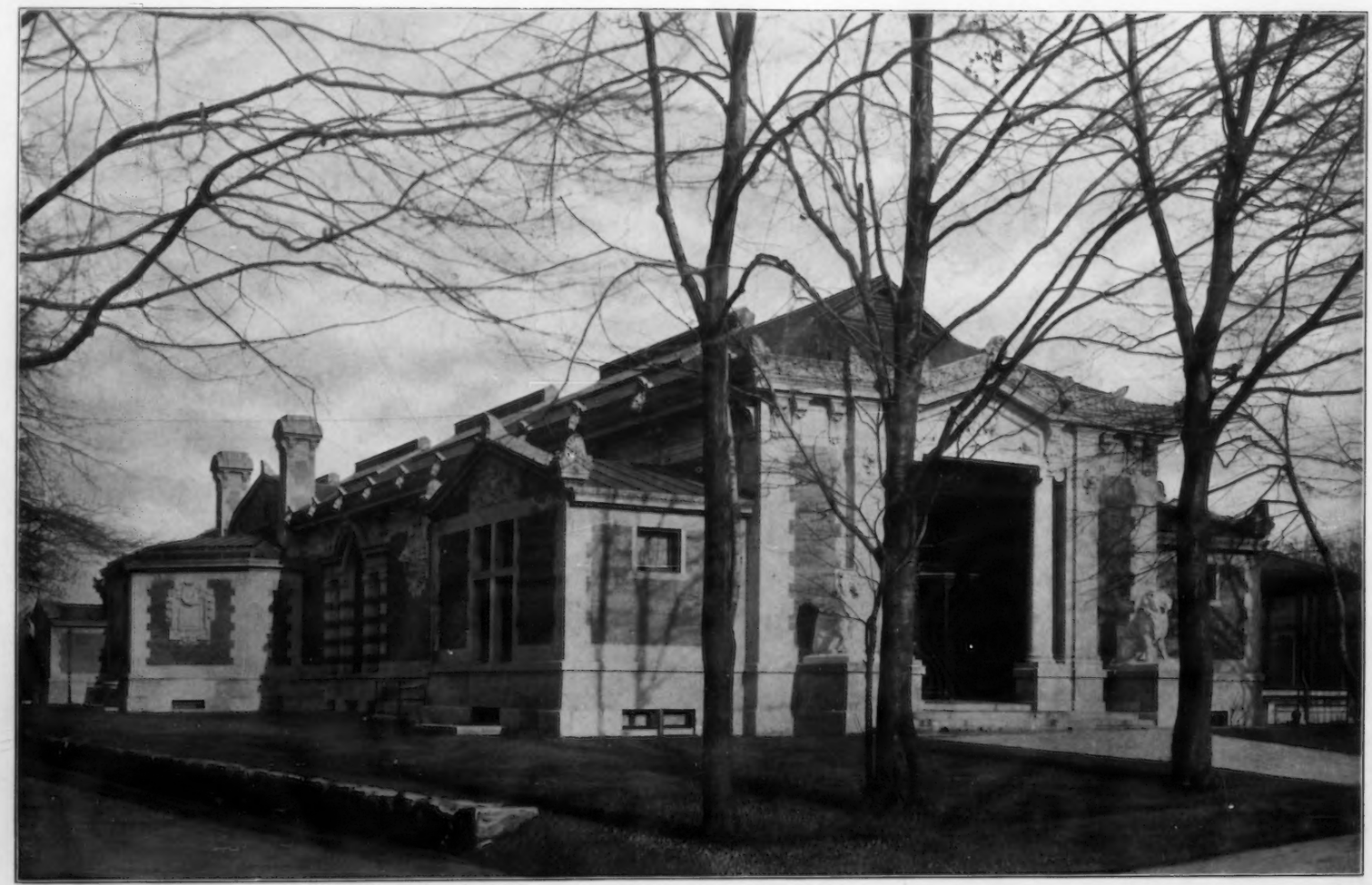


BALCONY FLOOR PLAN

FLOOR PLANS, THE LYRIC THEATER, NEW YORK CITY.

V. H. KOEHLER, ARCHITECT.

THE LYCEUM THEATER, NEW YORK CITY.
HERTS & TALLANT, ARCHITECTS.



LION HOUSE, BRONX PARK, NEW YORK CITY.

HEINS & LA FARGE, ARCHITECTS.

THE WEBSTER APARTMENT, WEST 45TH STREET, NEW YORK CITY.

TRACY & SWARTWOUT, ARCHITECTS.

THE HERRICK LIBRARY, WELLINGTON OHIO.

J. MILTON DYER, ARCHITECT.

THE LYRIC THEATER, NEW YORK CITY.
V. H. KOEHLER, ARCHITECT.

DETAIL OF MAIN ENTRANCE, LION HOUSE, BRONX PARK, NEW YORK CITY.
HEINS & LA FARGE ARCHITECTS.

COPY OF THE PROGRAM

Competition for a Public Library

First Prize, $500 Second Prize, $200 Third Prize, $100

IT is assumed that a public library is to be presented to a town located in the middle west. This town occupies a picturesque position in a rolling country bordering one of the Great Lakes and is the seat of a small but important college. The public square is a park which is assumed to be 300 feet wide and upwards of 1,000 feet long. At one end is already built the town hall, and at the opposite end will be placed the library. The ground rises gently towards the proposed site, so that the position will be a commanding one. The whole frontage of 300 feet will be given to the library and its approaches, and the entire depth of the lot is 200 feet. The total rise from the curb line to the center of the lot is 10 feet, and the grade falls off towards the rear 1 foot in 40. Sidewise the grade falls off equally each way from the center 10 feet to the boundary lines. The building must set back a distance of 75 feet from the front line, and the approach must be treated in an architectural manner.

The exterior of the building is to be designed entirely in terra-cotta, and colored terra-cotta or faience may be introduced as a feature of the design.

The following accommodation is to be provided for in plan. The dimensions given are only approximate and may be modified as required by the exigencies of the design:

First Story. Vestibule, 200 sq. ft.; periodical room, 1,000 sq. ft.; reference library and reading room, 1,000 sq. ft.; general delivery room, 600 sq. ft.; trustees' room, 350 sq. ft.; librarian's room, 350 sq. ft.; stack room, 1,500 sq. ft.

Second Story. Children's room, 500 sq. ft.; music room, 500 sq. ft.; exhibition room, 500 sq. ft.; two rooms for special collections, 500 sq. ft. each.

It is assumed that the lavatories, storerooms, etc., are all to be located in the basement, which is to be raised sufficiently above the finished grade to allow of fair lighting. There are to be two flights of stairs leading to the second story, but they are not to be made a prominent feature. It will be assumed that the heating plant is entirely distinct from the building, there being consequently no provision made for a chimney, but space should be provided for ample ventilation flues.

Drawings Required. An elevation at a scale of 1-16 inch to the foot, which is to show the entire frontage of the lot, 300 feet, and to indicate the treatment of approaches. There are also to be sketch plans of the first and second floors at a scale of 1-32 inch to the foot, and details drawn at a scale of 3-4 inch to the foot showing the character of the design and the construction of the terra-cotta. The elevation is to appear upon one sheet, and the details and plans upon another. The width and length of each sheet shall be in proportion of three to four and not exceed 24 x 32 inches. All drawings are to be made in black ink without wash or color.

It must be borne in mind that one of the chief objects of this competition is to encourage the study of the use of architectural terra-cotta. No limitation of cost need be considered, but the designs must be made such as would be suitable for the location, for the character of the building and for the material in which it is to be executed. The details should indicate in a general manner the jointing of the terra-cotta and the sizes of the blocks.

In awarding the prizes the intelligence shown in the constructive use of terra-cotta will be a point taken largely into consideration.

Every set of drawings is to be signed by a nom de plume or device, and accompanying same is to be a sealed envelope with the nom de plume on the exterior and containing the true name and address of the contestant.

The drawings are to be delivered flat at the office of THE BRICKBUILDER, 85 Water Street, Boston, Mass., on or before October 31, 1903.

The designs will be judged by three well-known members of the architectural profession.

For the design placed first in this competition there will be given a prize of $500.

For the design placed second a prize of $200.

For the design placed third a prize of $100.

All drawings submitted in this competition are to become the property of THE BRICKBUILDER, and the right is reserved to publish any or all of them.

This competition is open to every one.

REPORT

OF THE

JURY OF AWARD.

THE jury in charge of the competition desires to express its appreciation of the happy initiative on the part of THE BRICKBUILDER in organizing the concours, thereby intelligently creating a movement of emulation in a direction of research and study, with a result which demonstrates the effort of which the young generation of architects is capable.

The drawings submitted are characterized by a note of care, of application, of a desire to do well, and in a certain measure by a degree of originality which augurs well for the future, expressing as it does a special character of art, of which the Americans themselves will be the best exponents.

It has been the endeavor of the jury to recompense a design impartially and in the most liberal spirit, whatever its source of inspiration.

Considering the program before everything else, it is forced to weigh the ensemble of qualities in the different projects, without forgetting, however, that the problem being placed before architects, they should, whatever the material employed, occupy themselves with the general composition of the work.

While the jury has been unanimous in its decision, it has been none the less unanimous in regretting that among the projects mentioned, certain of them presenting the greatest interest in intelligent and original research in the adaptation of terra-cotta, are unfortunately not the best composed and most complete designs.

FIRST PRIZE (pages 4 and 5). The design is coherent and consistent in its ensemble, and is clever and artistic in its character. The façade is of fine inspiration, well proportioned, with a consideration for the approaches which makes the design seem perfectly appropriate to the conditions of the problem. This is one of the very few designs submitted in which the author seemed to take marked advantage of the landscape possibilities. It is also one of the very few in which a deliberate attempt was made to indicate the use of color. The frieze in the peristyle is relieved in strong color and would constitute a striking feature of the central motive. The draughtsmanship and the composition of the detail sheet show a great facility on the part of the author, and present in a most charming manner the best points of the design. It is a design which, while not as markedly terra-cotta in its nature as some of the others, could be adapted to that material by proper study in detail. One criticism might be made in regard to the central feature of the façade, that it is too retracted in its lateral proportions to give the proper degree of dignity, and the whole entrance has a narrowness of expression which could have been relieved by enlarging the central motive.

SECOND PRIZE (pages 6 and 7) is a perfectly frank adaptation of a well-known historical motive, but the author has adapted so well and has shown such an appreciation of the problem and its application that he has quite gotten out of any suspicion of mere copying. The design is thoroughly suited to terra-cotta, charmingly drawn, and while inferior as a conception to the first prize, is perhaps more flexible for a design in artificial materials.

THIRD PRIZE (pages 8 and 9). The third prize design is conceived in the same general spirit as the first, but in a lesser degree. It is thoroughly academic, but somewhat lacking in inspiration, while the details do not present a sufficiently marked character.

In regard to the design given the FIRST MENTION (pages 10 and 11), the aim of the competition was a study in the use of a particular kind of material. At the same time it was intended that this particu-

lar use should be developed along the lines of architectural composition, and the competition was intended to call out special points of design for terra-cotta as architecture rather than as matters of decoration or of detail. In this first mentioned design the jury regretted very much that the manifest excellence of the detail, the surprising grasp of the character of the material shown on the detail sheet should not have been accompanied by an ensemble which would be as strong in design as the details. The exterior is so markedly terra-cotta in its character that it needed but a more architectural treatment to have placed it easily at the lead.

The jury insisted particularly upon the composition and the character of the ensemble. At the same time the details have been presented in this design so charmingly both in regard to draughtsmanship and the clever grouping of the detail sheet, the composition of the different features forming so intelligent a frontispiece treatment, that it was with regret the committee assign it no higher a place.

Second Mention (pages 12 and 13). In spite of the scheme presenting a rather large building on a small scale, the quality of the design is very excellent and especially the details, which are charmingly drawn and finely conceived. The fault is in too much architecture rather than too little.

Third Mention (pages 14 and 15). The third mention is thoroughly terra-cotta in sentiment. What is particularly interesting about this design is the manifest search for expression in the material as shown by the contrast between plain and ornamented surfaces, by the use of ornament in the detail and by the suppression of needless architectural features. The design as a whole is crude, but it shows excellent aim and effort.

The Fourth Mention (pages 16 and 17), while expressing the idea of terra-cotta in a very strong manner, is treated in effect in the style of a pavilion in a park or like a small oriental museum rather than as a public library. It shows, however, strength in detail and very excellent perception of required character.

The remaining designs the jury does not arrange in any order of merit, but an attempt has been made to point out some particular qualities of the designs which commend themselves as being specially successful. Mr. Purcell's design (pages 18 and 19) presents in the general conception of the façade a Moorish effect which hardly suggests a public library, but which might make a most fascinating building, especially when coupled with such charming use of details which are thoroughly terra-cotta in spirit. A special compliment should be paid the author for the way in which he has designed the cornice, frieze and details, which are full of color.

The design by Messrs. Schenck and Williams (pages 20 and 21) is conceived in a classic spirit, but is a trifle dry in details and too restrained.

Mr. Wills's design (pages 22 and 23) is very dainty, charmingly decorative in the use of color, and very acceptable, especially in the details, which are admirably chosen and drawn, with an excellent adaptation to the material.

Mr. Wadsworth's design (pages 24 and 25), while too elaborate in some respects and showing an entirely superfluous dome, is nevertheless well presented and has some well studied qualities.

The design by Mr. Rice (pages 26 and 27) is thoroughly classic, but with details and a sentiment which show a very skillful adaptation to the material. This would make a charming building.

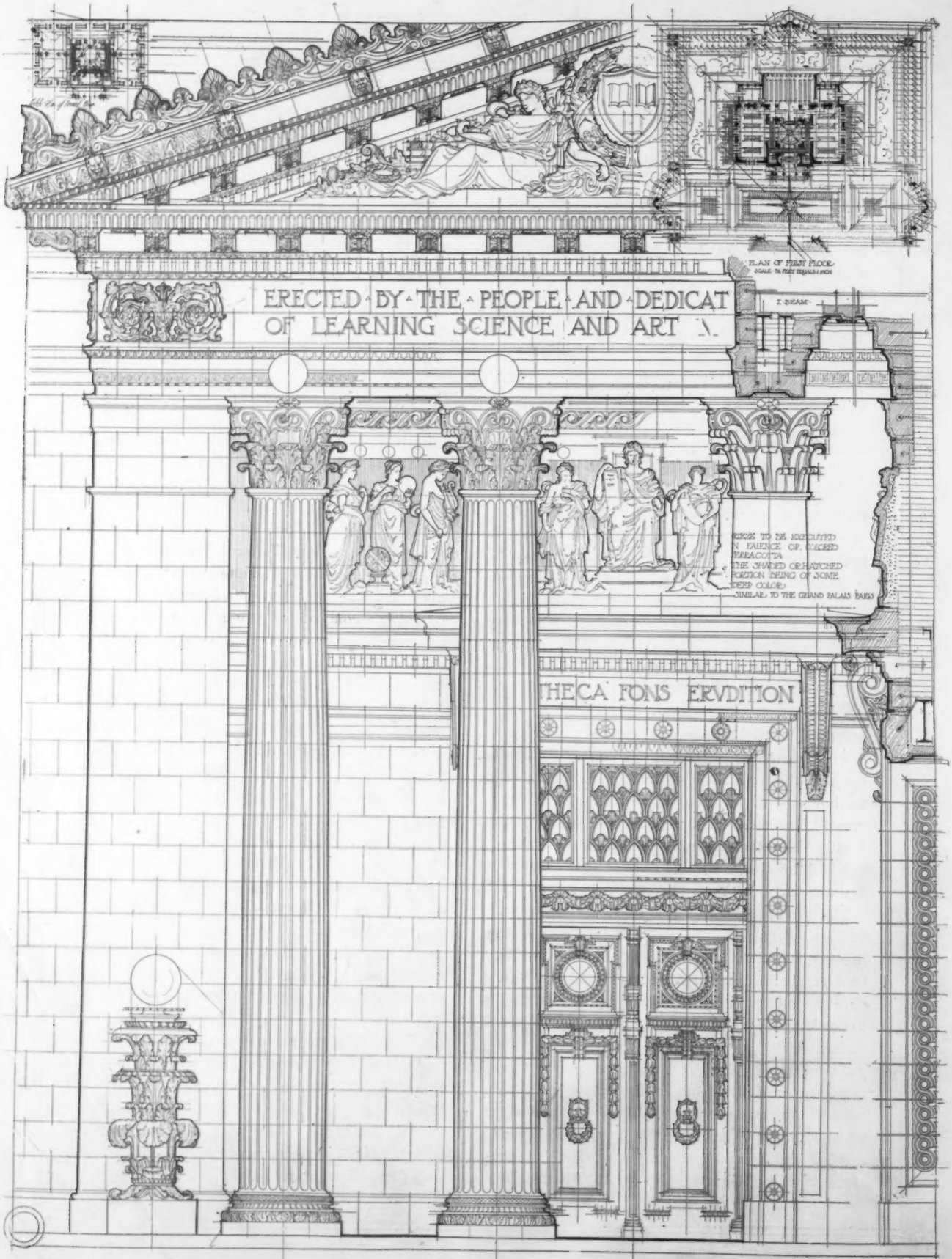
Mr. Ely's composition (pages 28 and 29) shows good training and good knowledge of architectural precedent, but lacks individuality.

The design by Messrs. Worthington and Ahrens (pages 30 and 31) contains an excellent idea inadequately presented; and it is delineated rather as the work of an illustrator than the design of an architectural craftsman. The effect of the windows, which in the design is really very good, is altogether lost in the rendering.

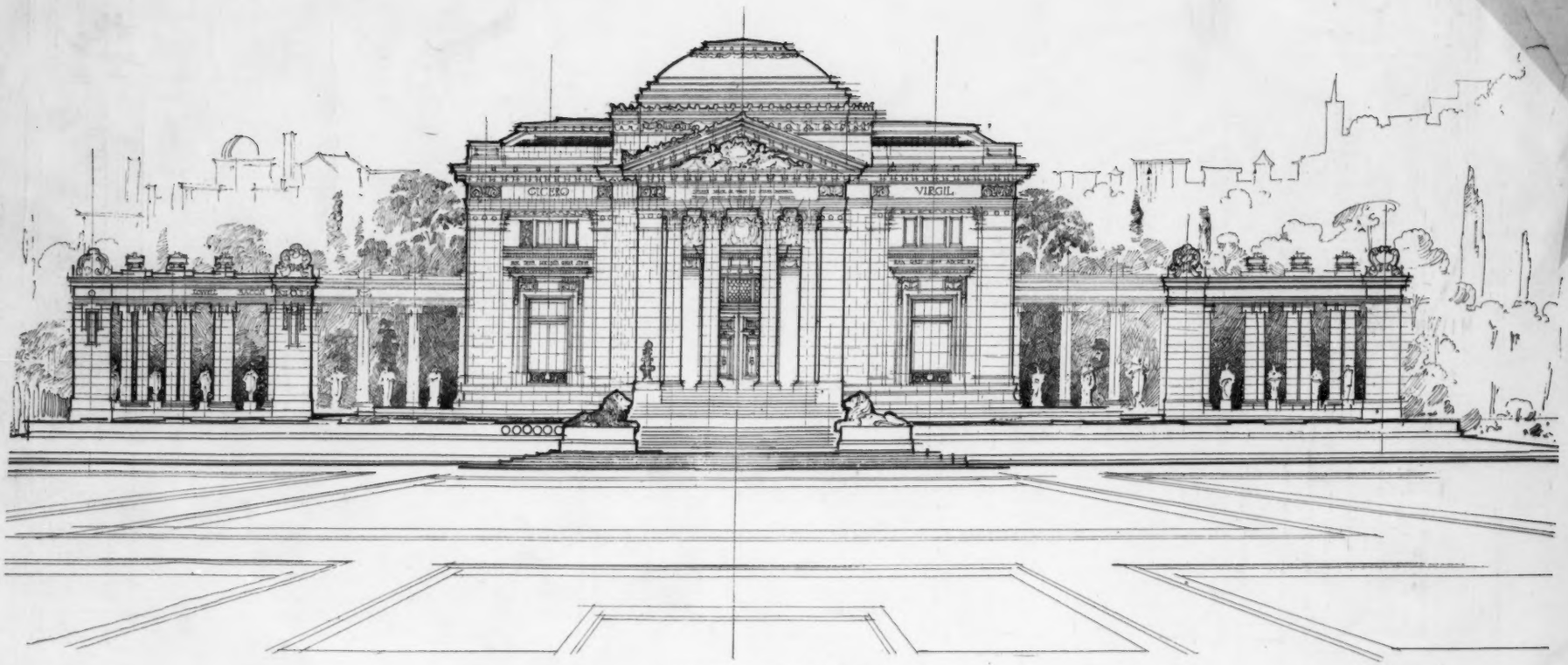
The design by Mr. Olmstead (pages 34 and 35) as well as that by Mr. Haskell (pages 36 and 37) comes very close to the type which has found favor for the smaller government post offices, but which hardly suits the character of this problem, even when accompanied by such clean-cut, well studied details as are shown by both of these designs.

Mr. Semsch (pages 32 and 33) shows a very imposing building, — too large for the program, and with a wealth of approaches justified more by the design than by the requirements. There is good material here, but it needs pruning and restraint.

Mr. Smith (pages 38 and 39) has done what he could with a motif which at best is not easy to develop. He has shown, however, a good interest, which deserves mention.

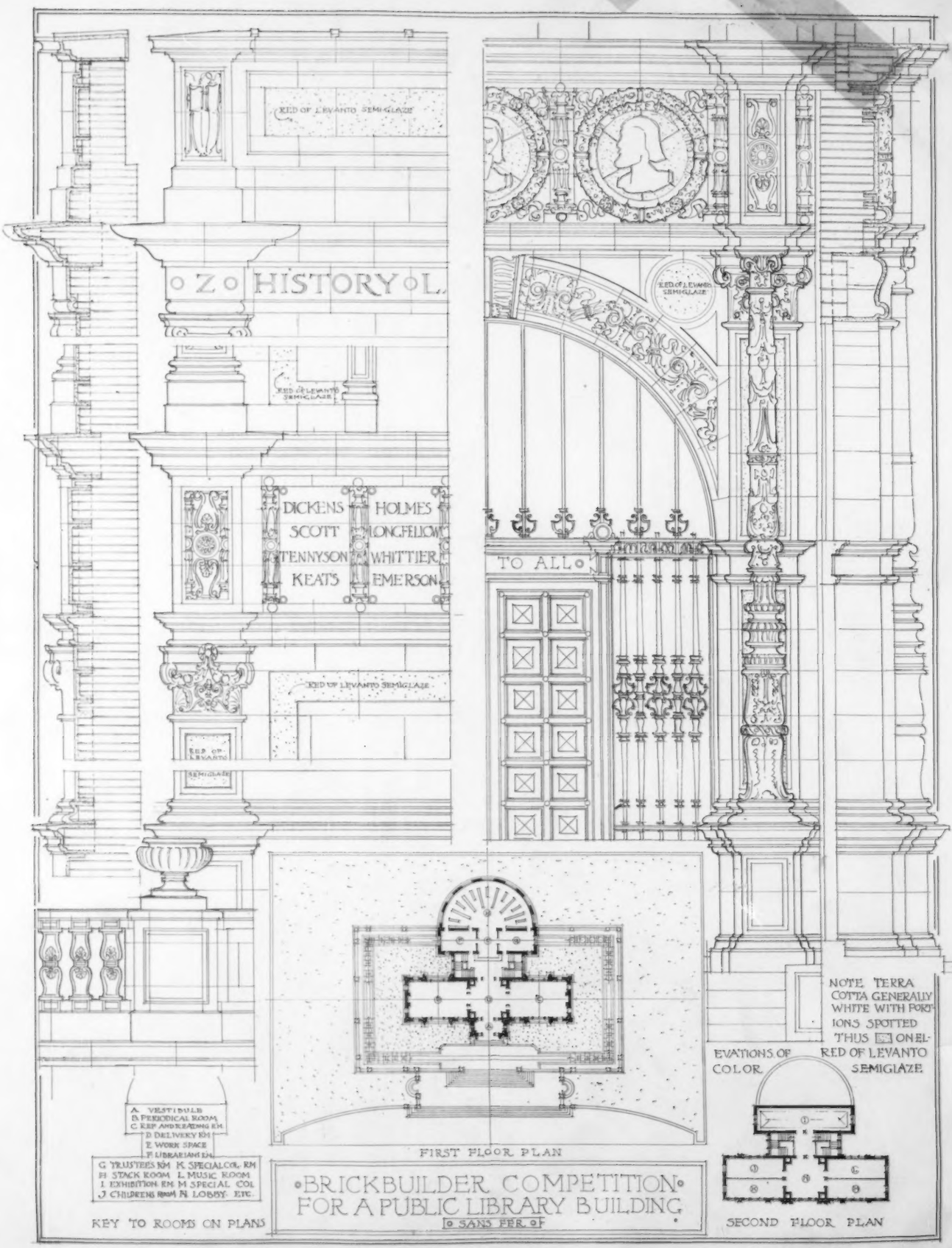


DETAIL BY FREDERIC C. HIRONS.

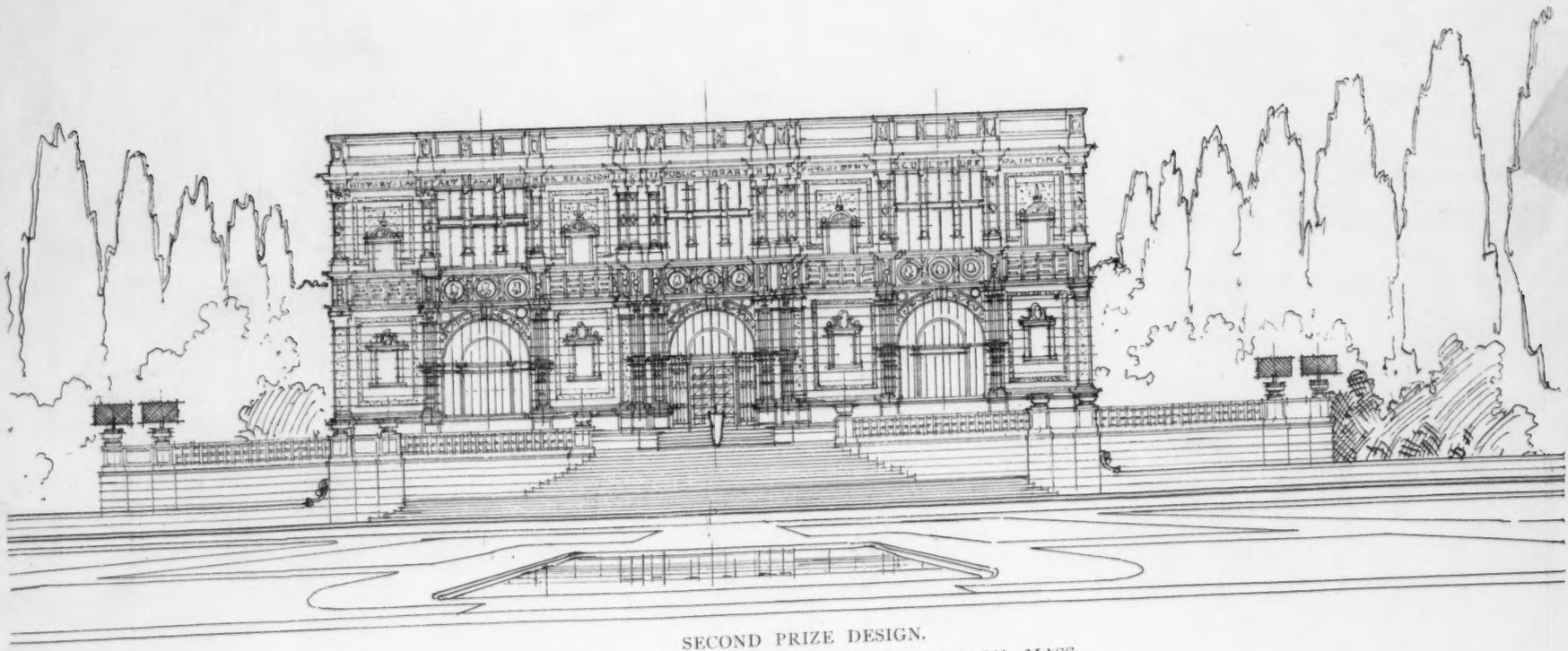


FIRST PRIZE DESIGN.

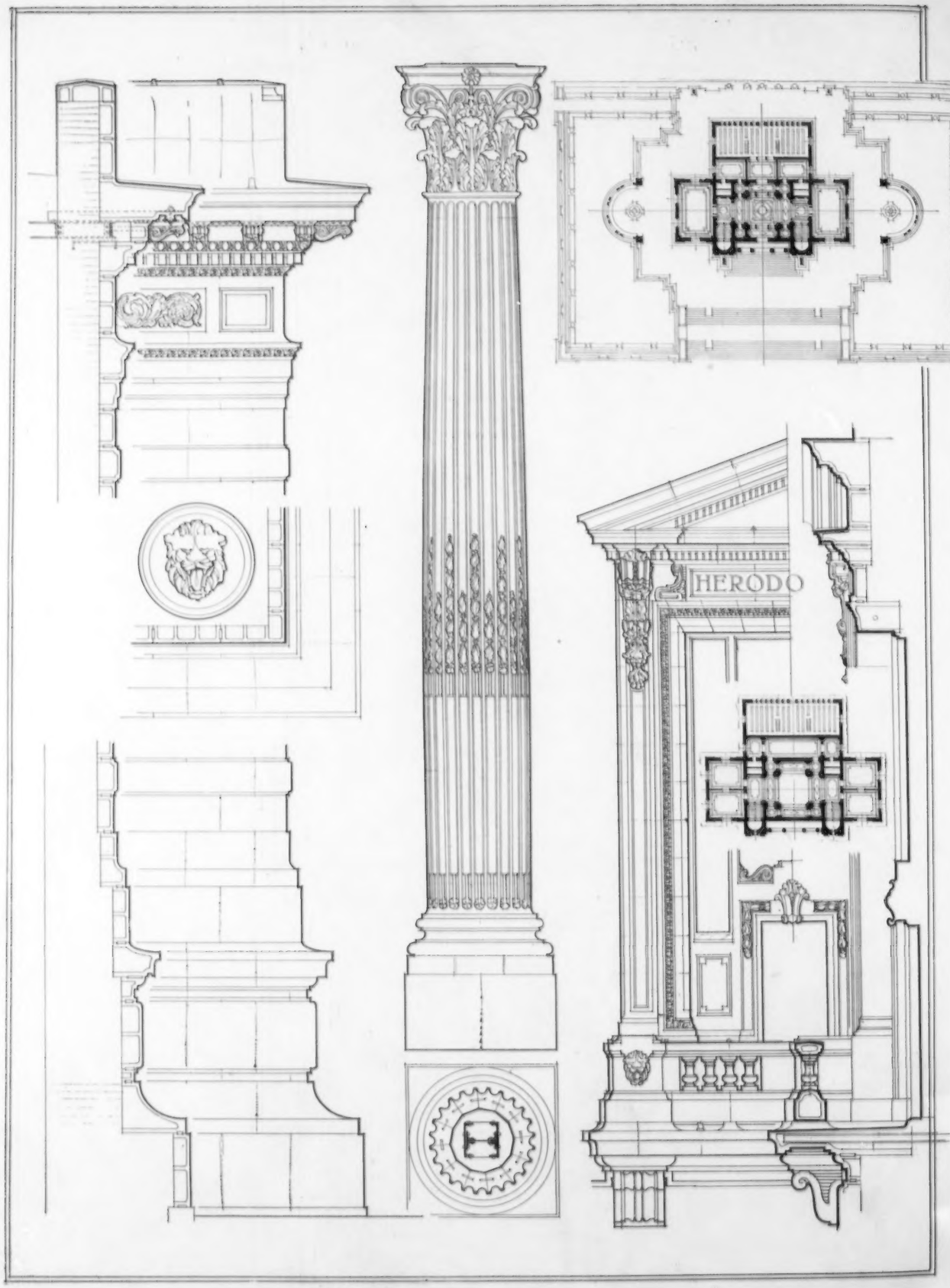
SUBMITTED BY FREDERIC C. HIRONS, NEW YORK CITY.



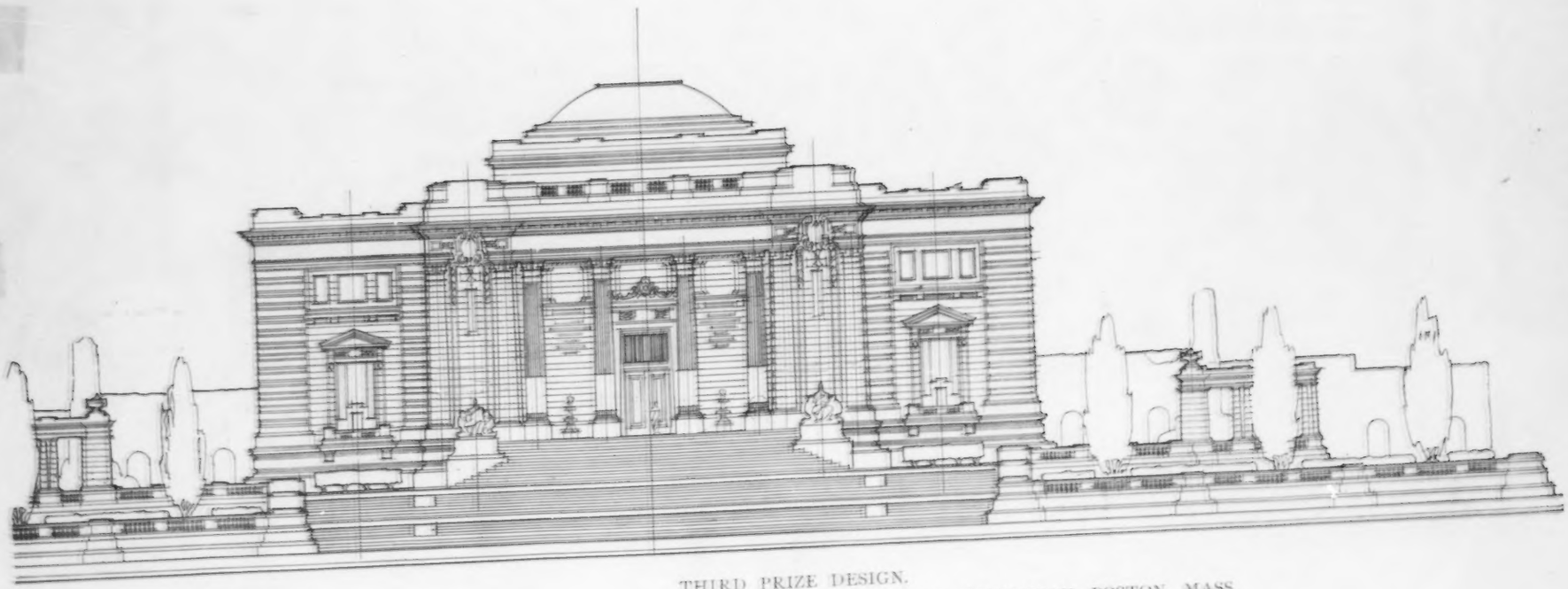
DETAIL BY CALVIN KIESSLING.



SECOND PRIZE DESIGN.
SUBMITTED BY CALVIN KIESSLING, BOSTON, MASS.

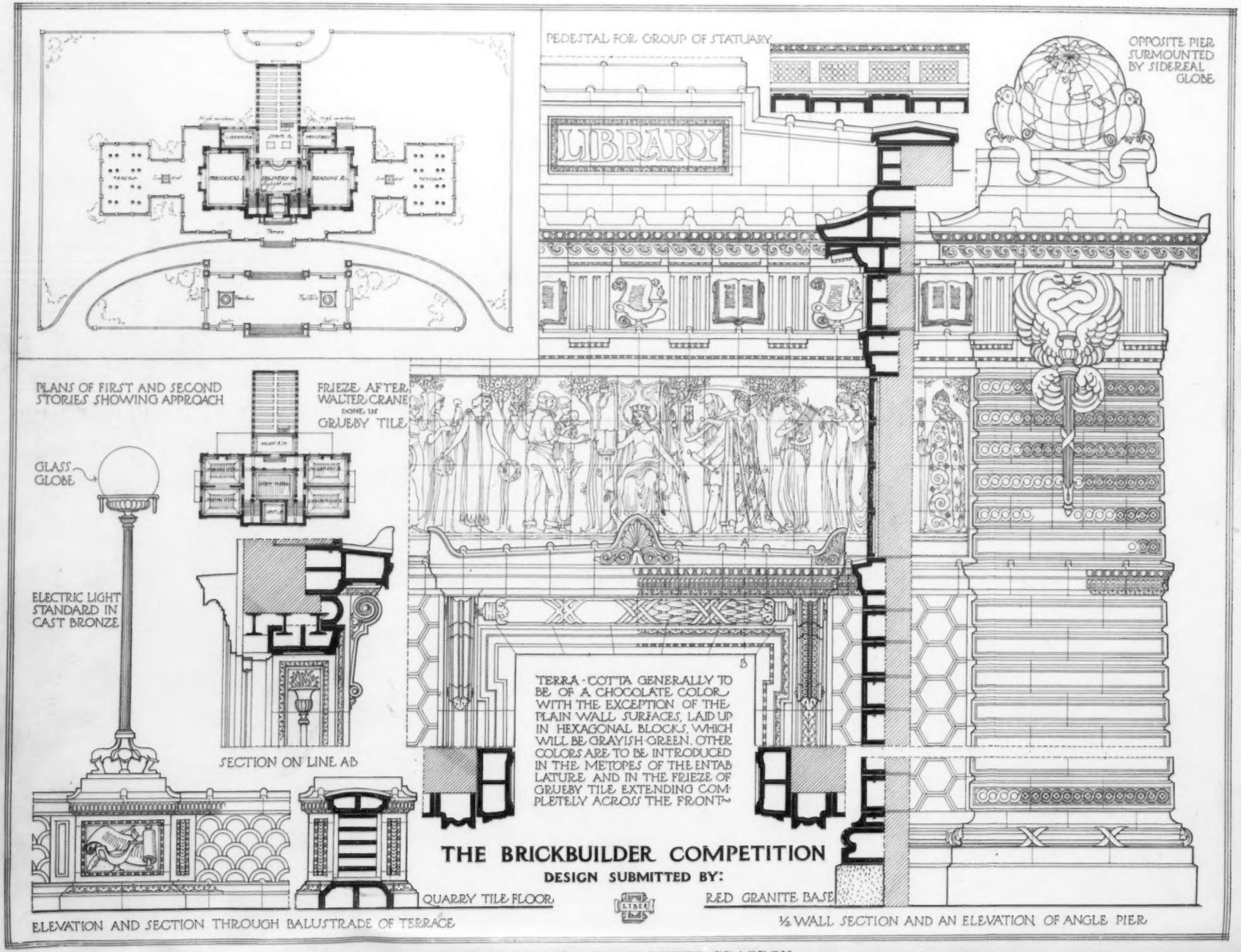


DETAIL BY W. D. CROWELL, W. S. WELLS AND H. W. HATHAWAY.

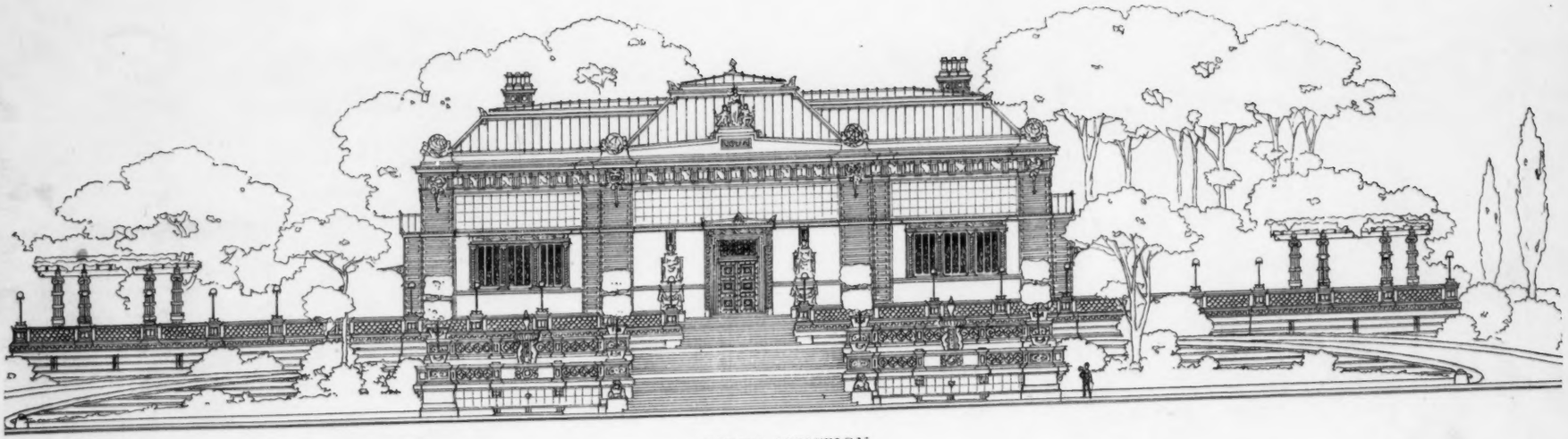


THIRD PRIZE DESIGN.

SUBMITTED BY W. D. CROWELL, W. S. WELLS AND H. W. HATHAWAY, BOSTON, MASS.

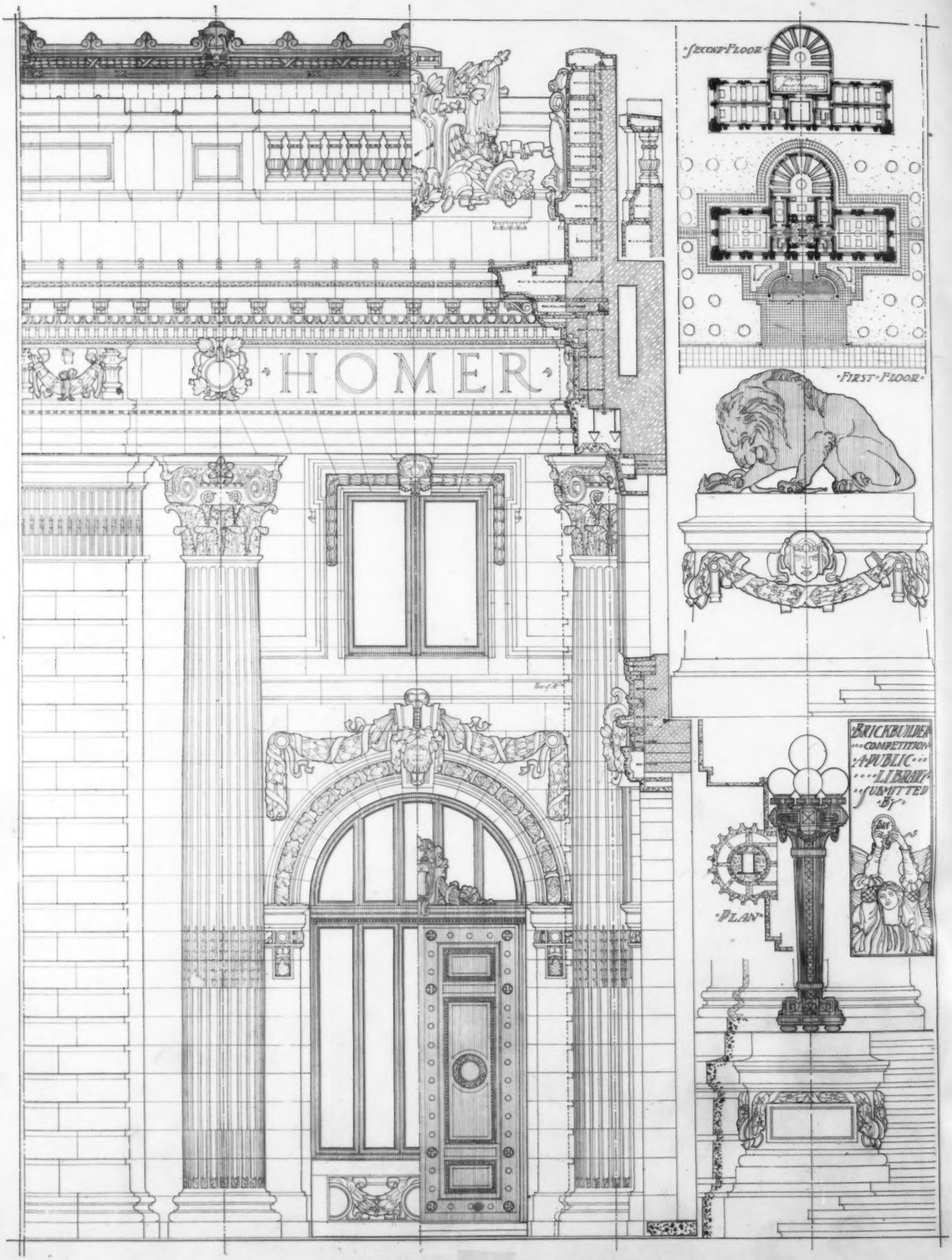


DETAIL BY CLAUDE FAYETTE BRAGDON.

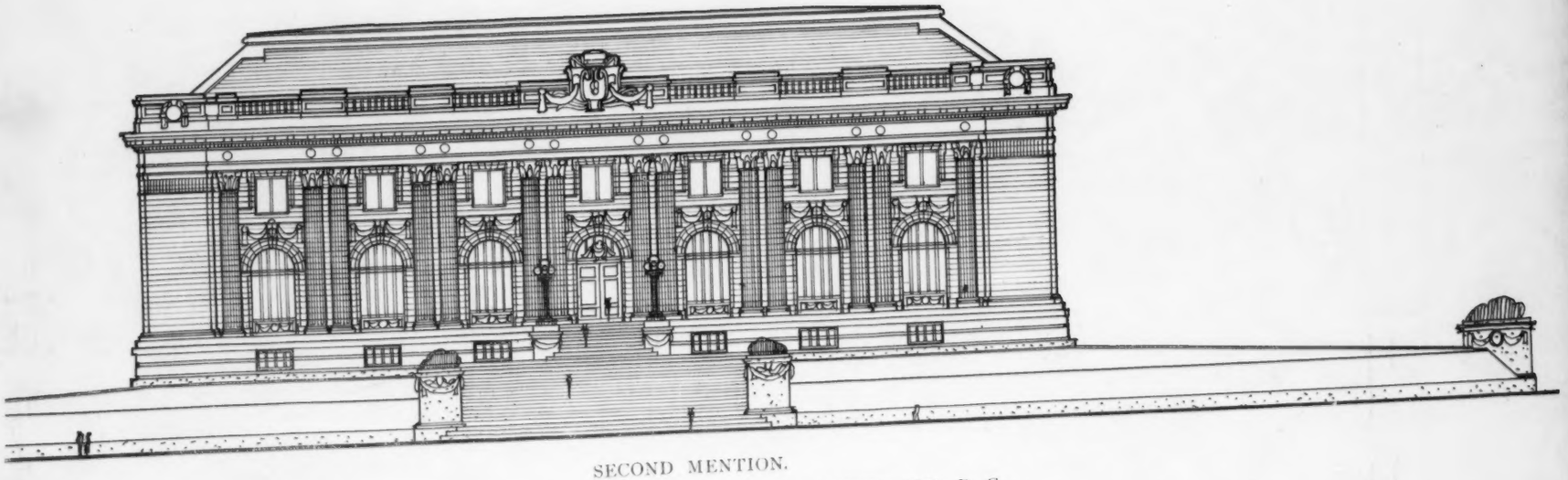


FIRST MENTION.

SUBMITTED BY CLAUDE FAYETTE BRAGDON, ROCHESTER, N. Y.

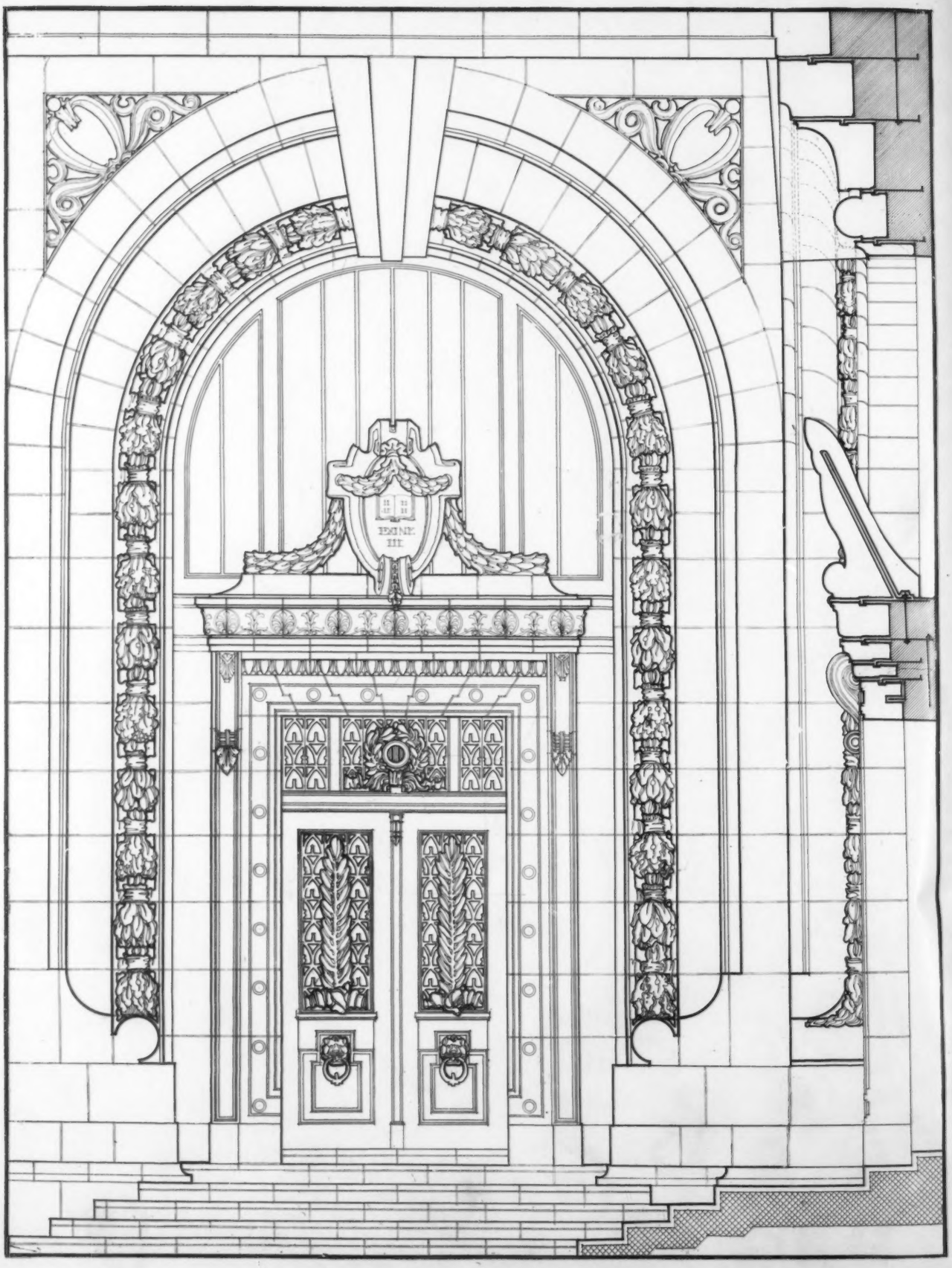


DETAIL, BY EUGENE TALBOT PARKER.

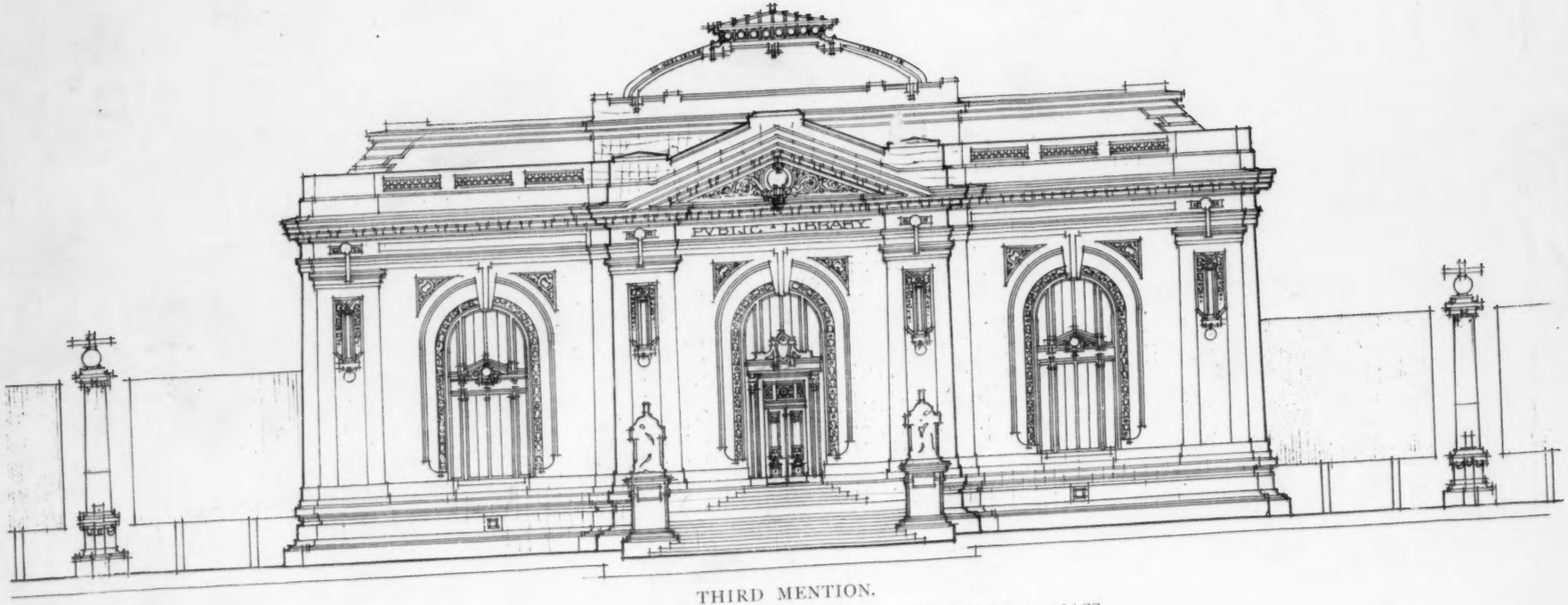


SECOND MENTION.

SUBMITTED BY EUGENE TALBOT PARKER, WASHINGTON, D. C.

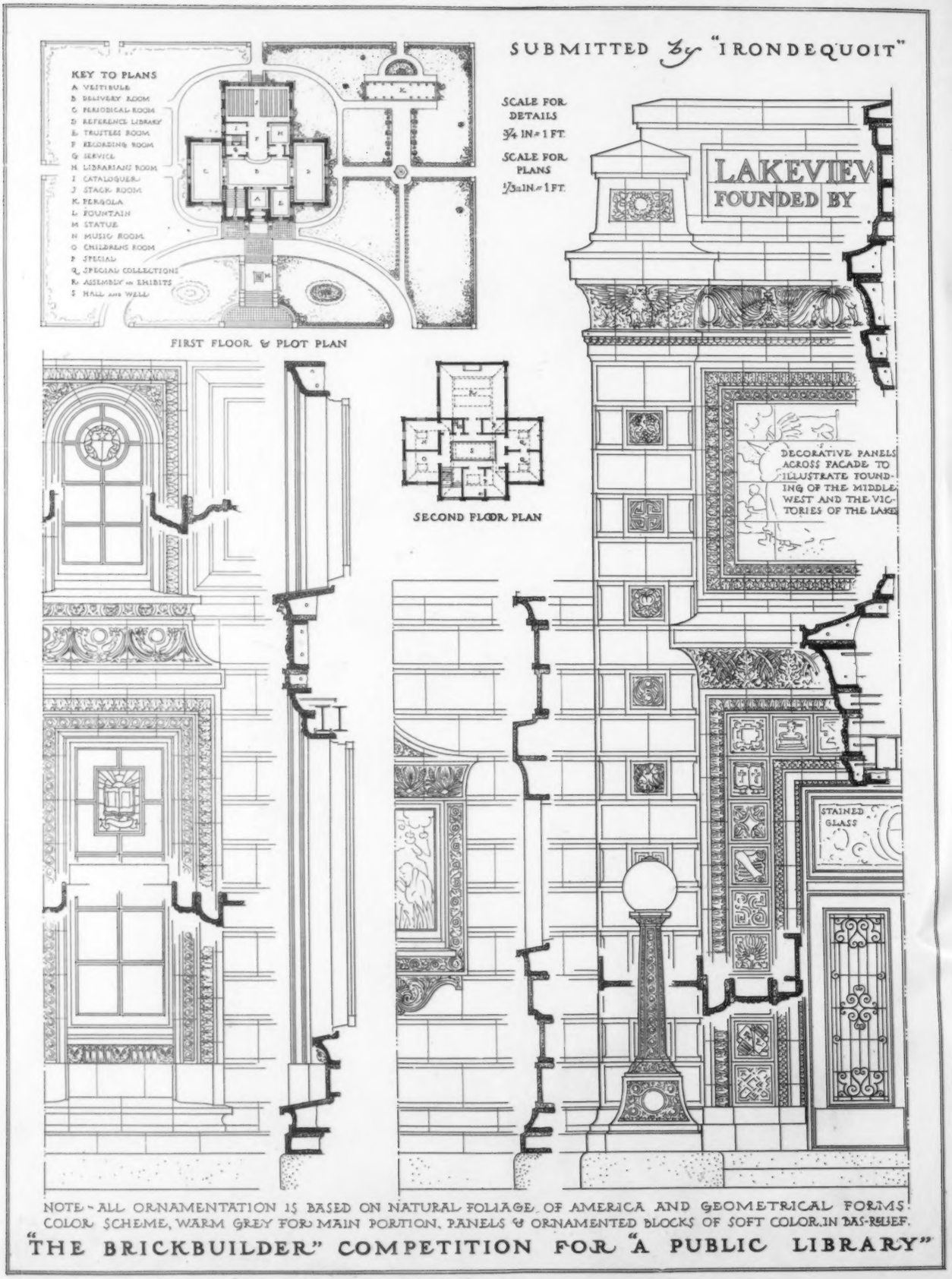


DETAIL BY ISRAEL PIERRE LORD.

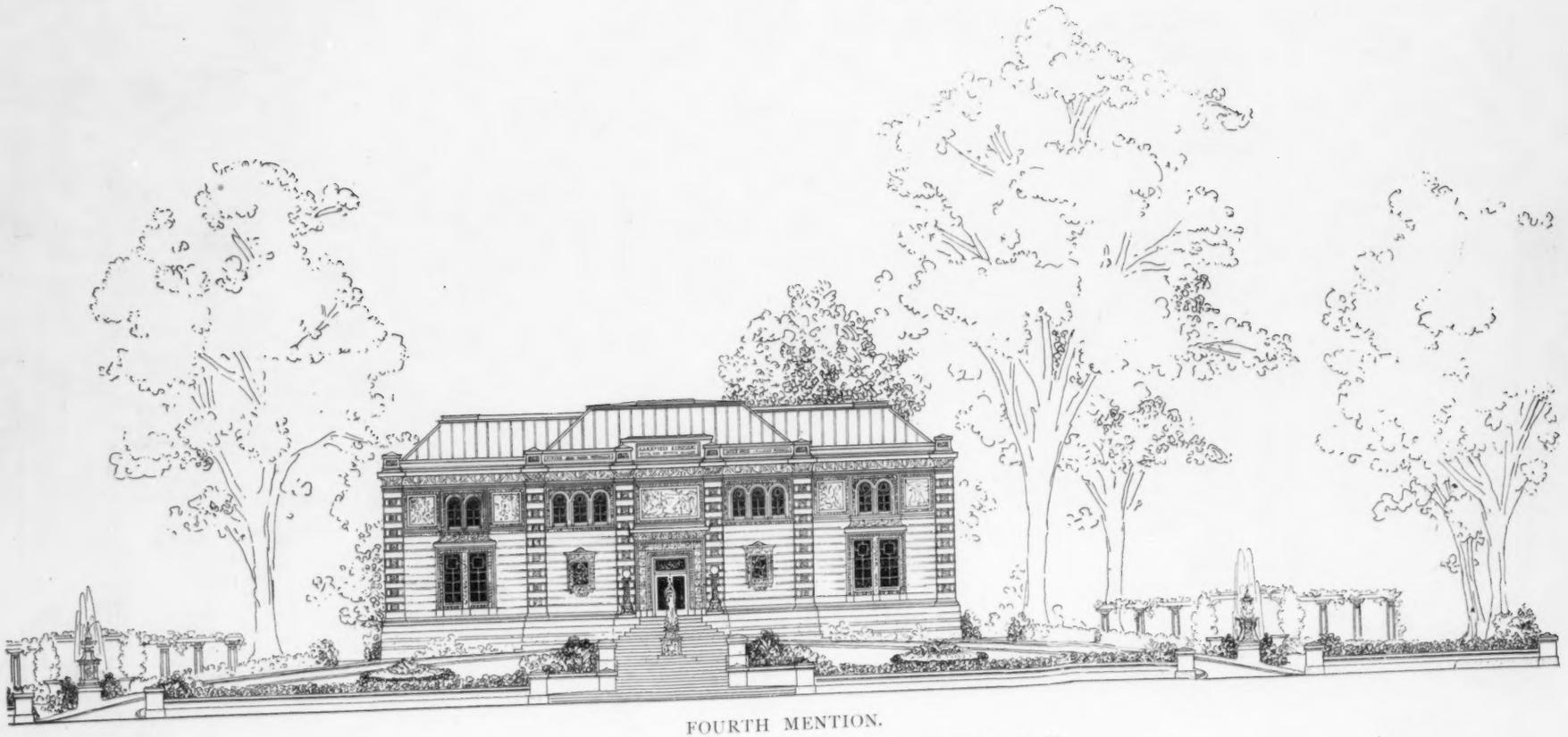


THIRD MENTION.

SUBMITTED BY ISRAEL PIERRE LORD, SOMERVILLE, MASS.

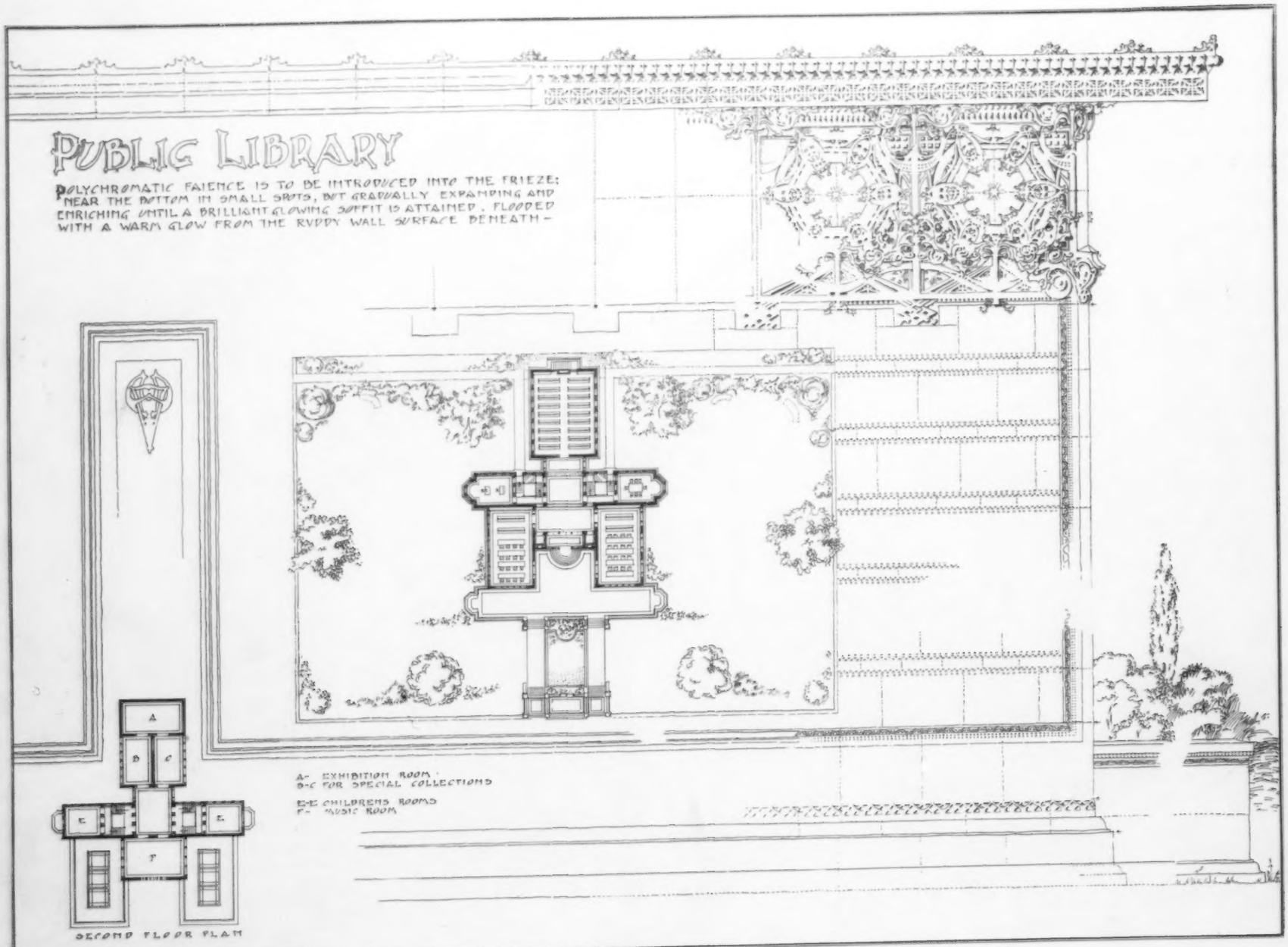


DETAIL BY JAMES B. ARNOLD.

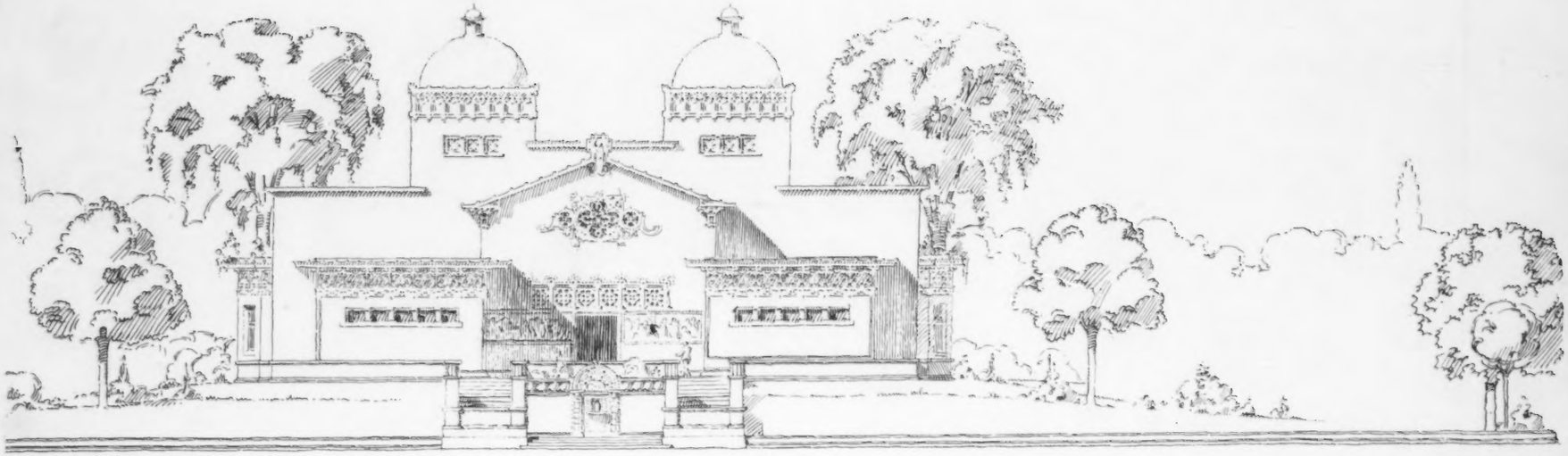


FOURTH MENTION.

SUBMITTED BY JAMES B. ARNOLD, ROCHESTER, N. Y.

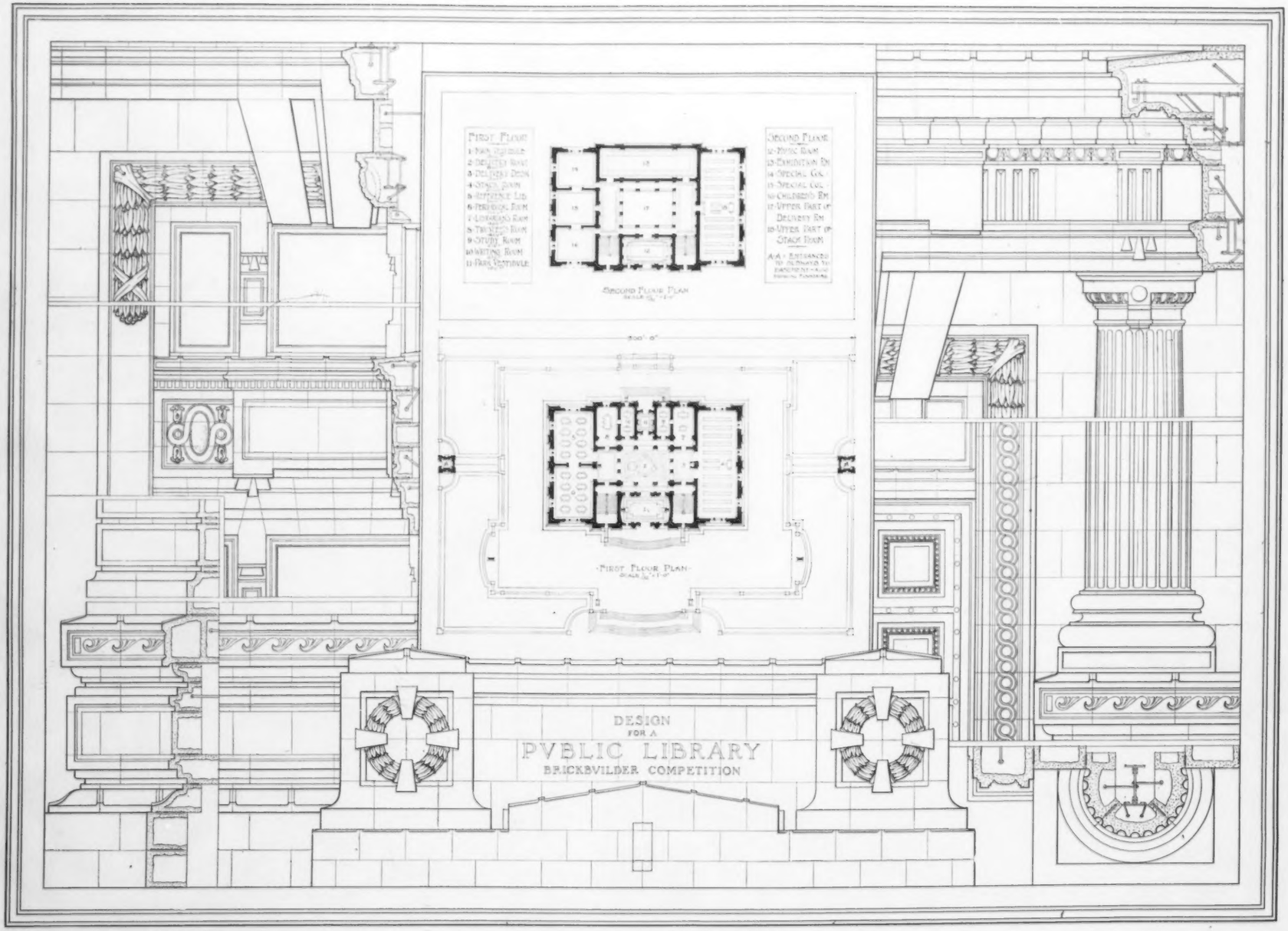


DETAIL BY WILLIAM GRAY PURCELL.

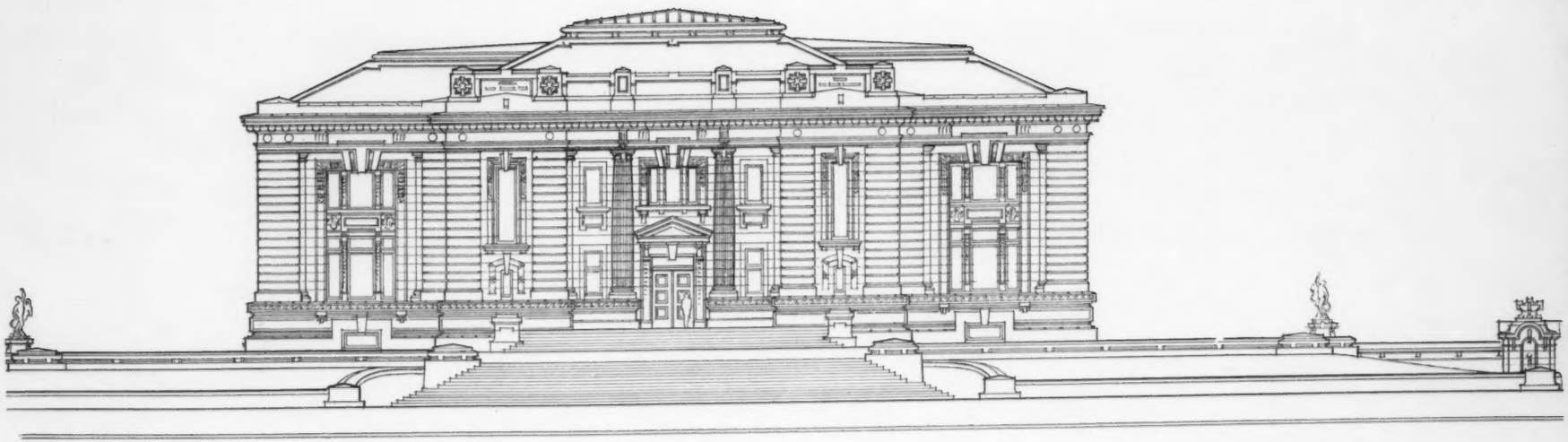


MENTION.

SUBMITTED BY WILLIAM GRAY PURCELL, OAK PARK, ILL.

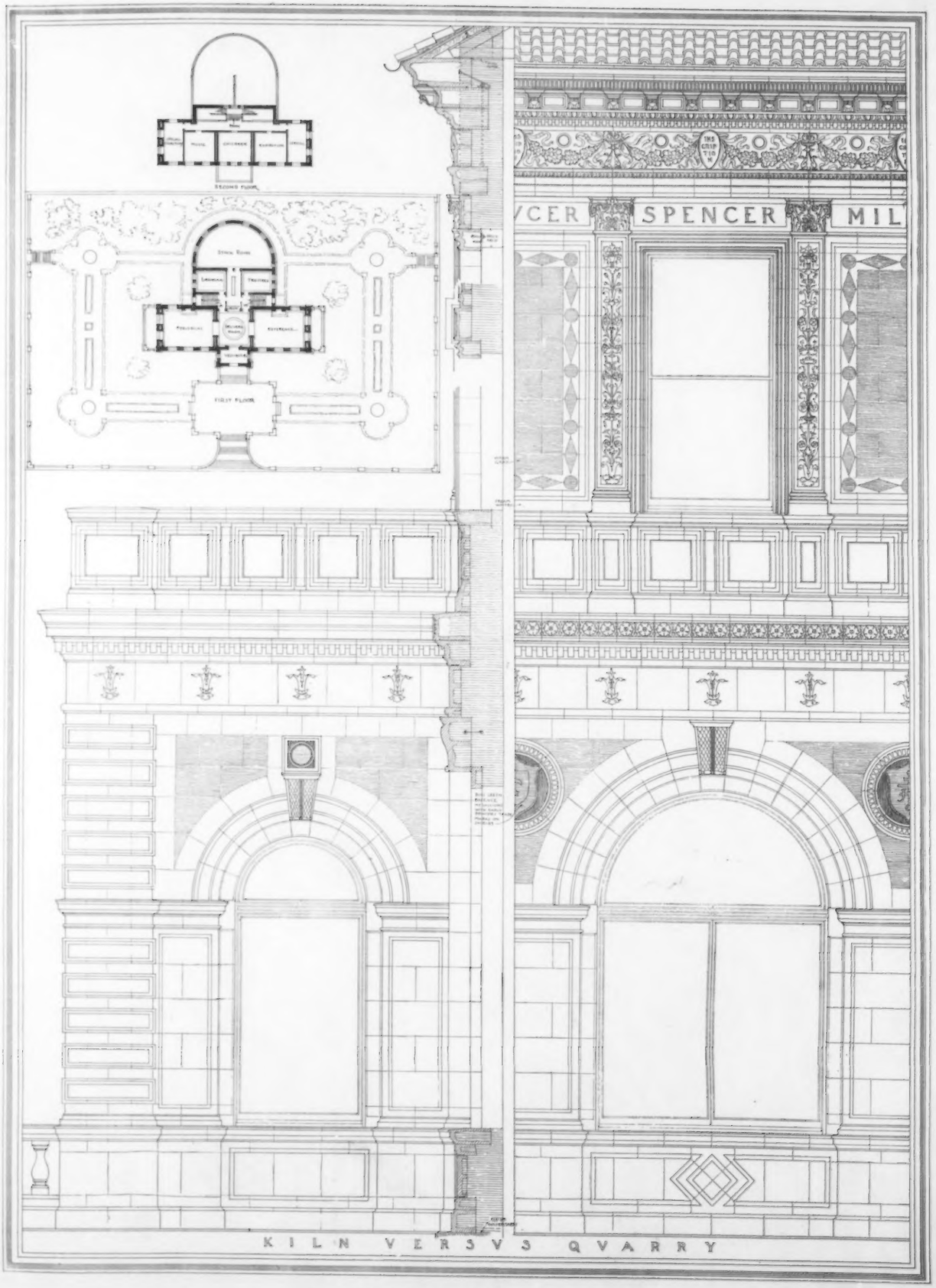


DETAIL BY HARRY I. SCHENCK AND HARRY J. WILLIAMS.

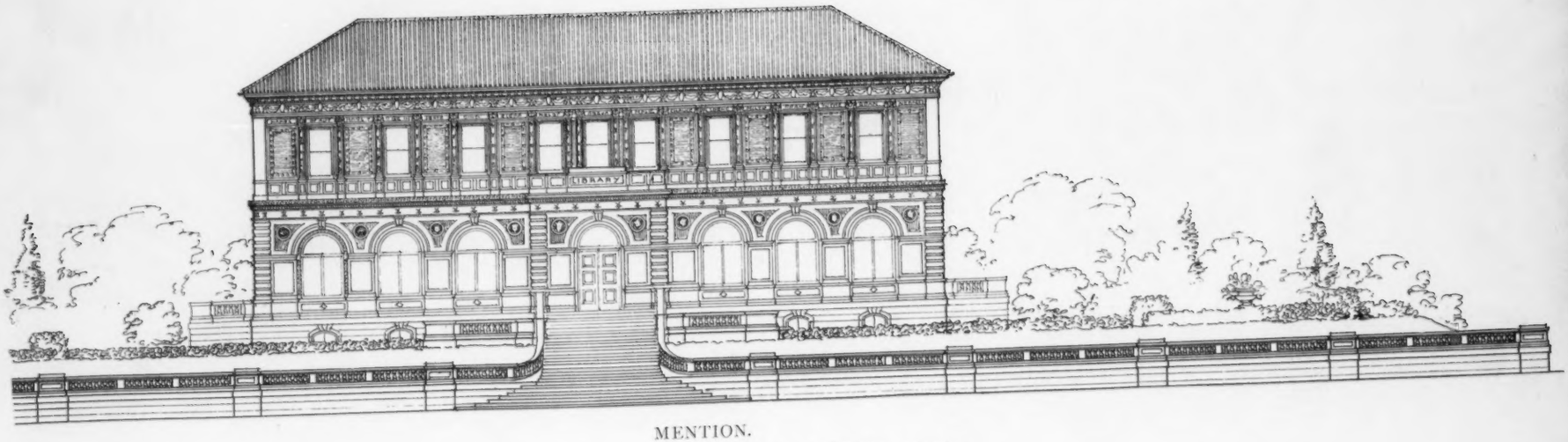


MENTION.

SUBMITTED BY HARRY I. SCHENCK AND HARRY J. WILLIAMS, DAYTON, OHIO.

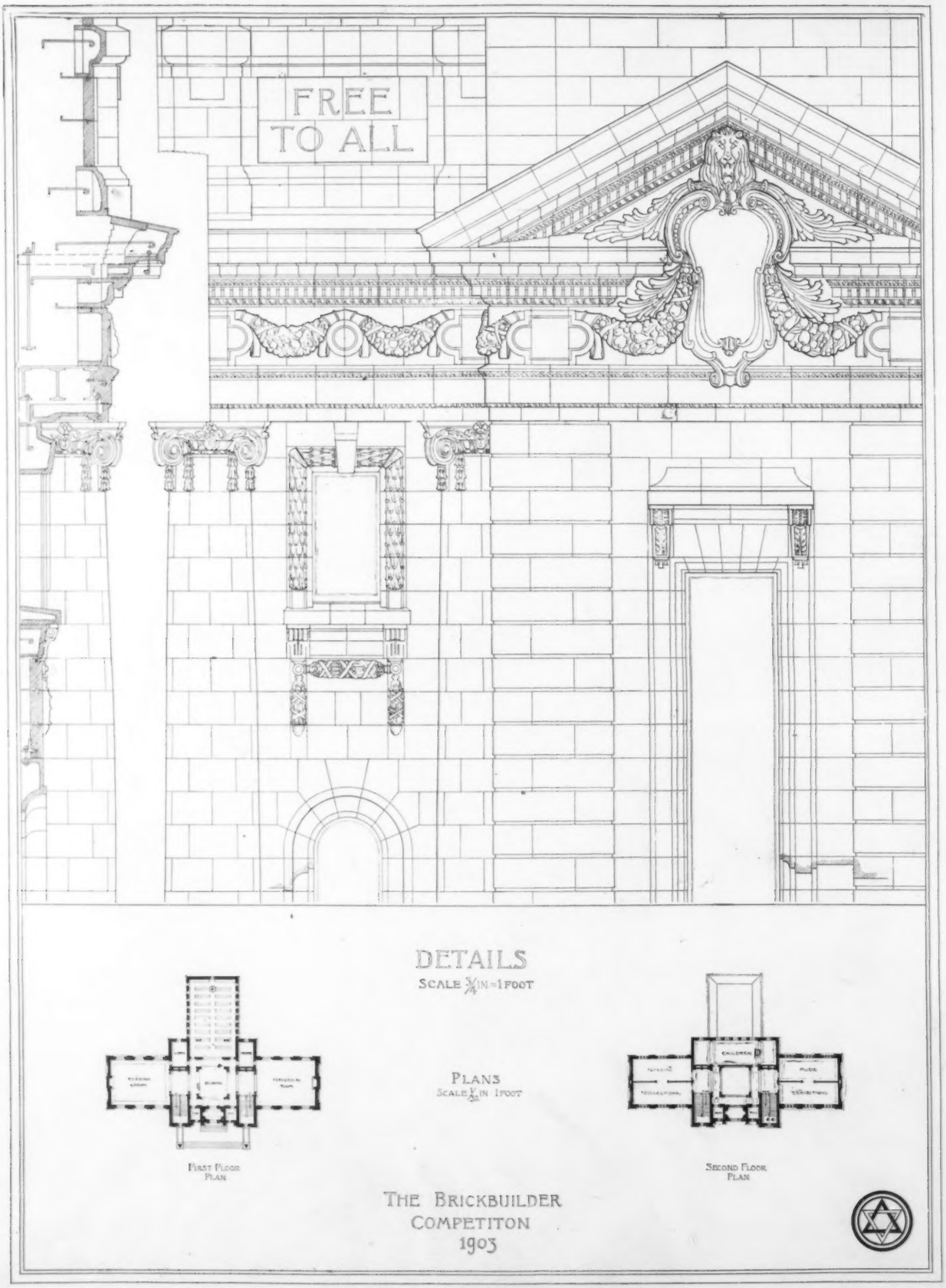


DETAIL BY GEORGE G. WILL.

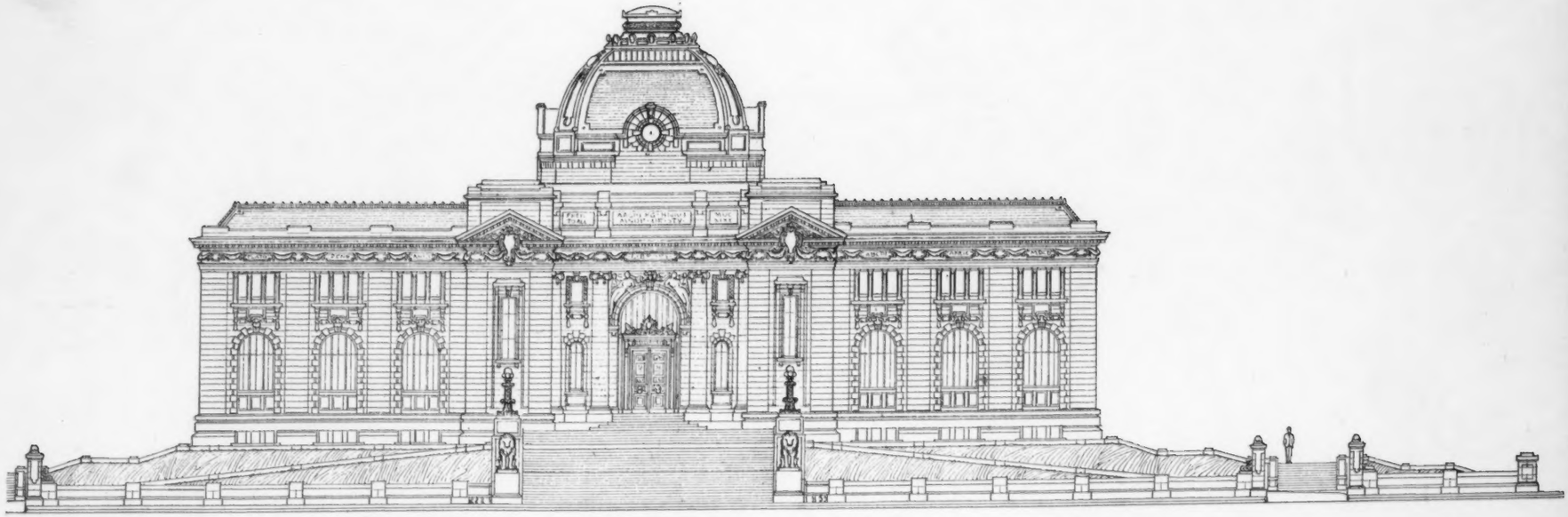


MENTION.

SUBMITTED BY GEORGE G. WILL, BOSTON, MASS.

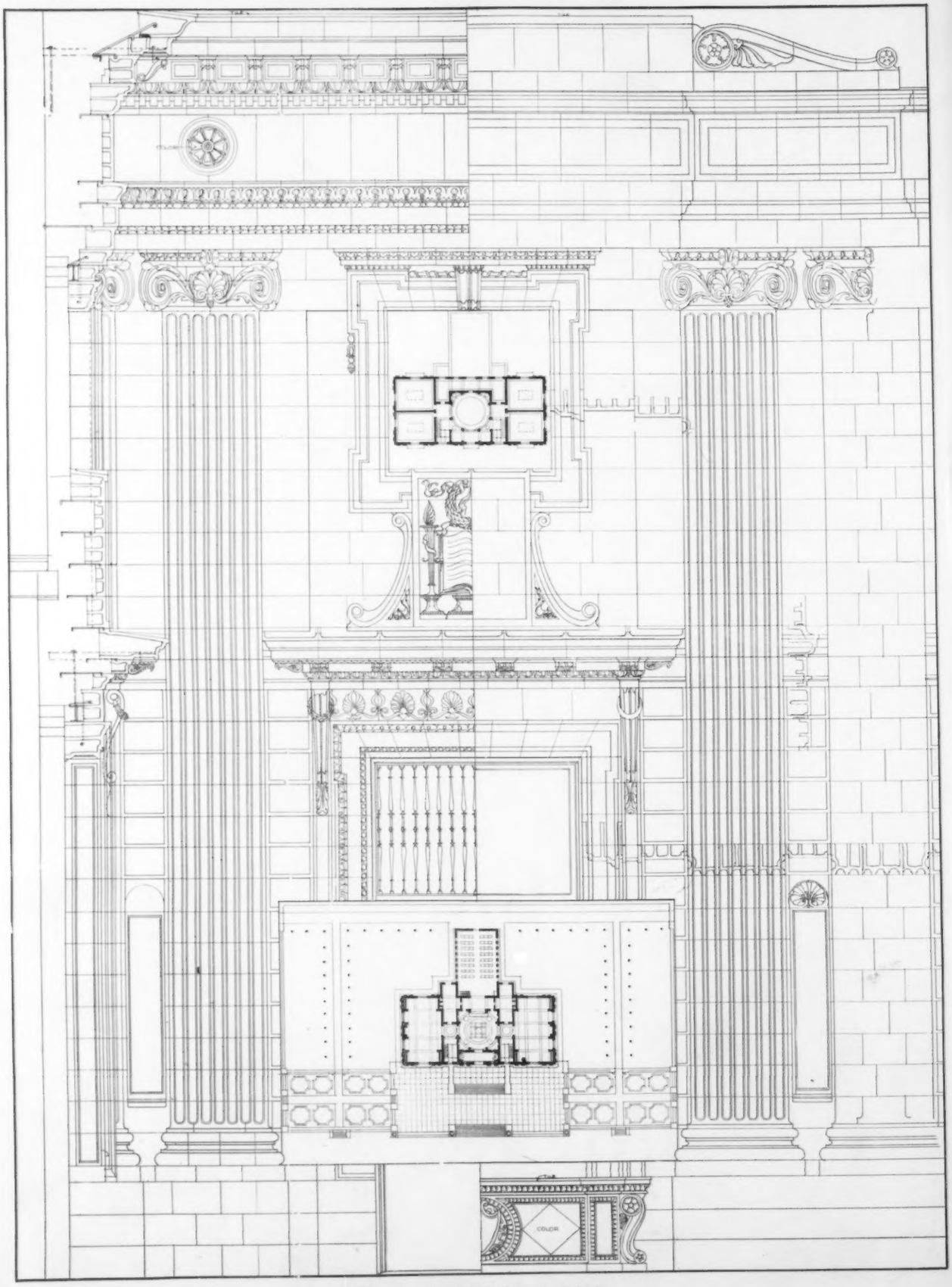


DETAIL BY A. PHILIP WADSWORTH.

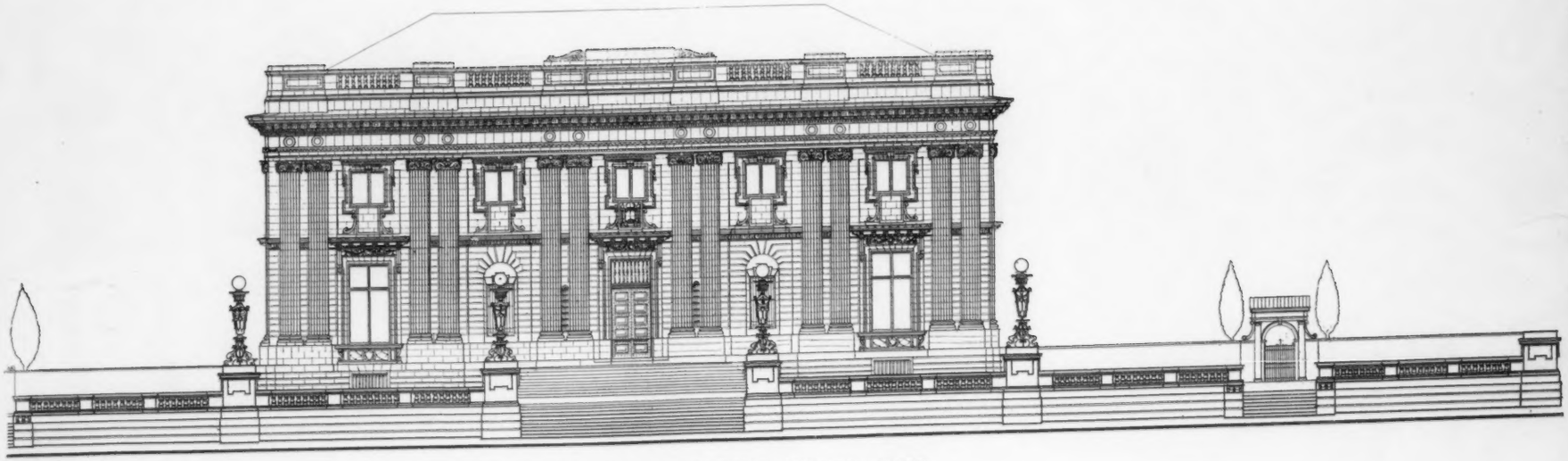


MENTION.

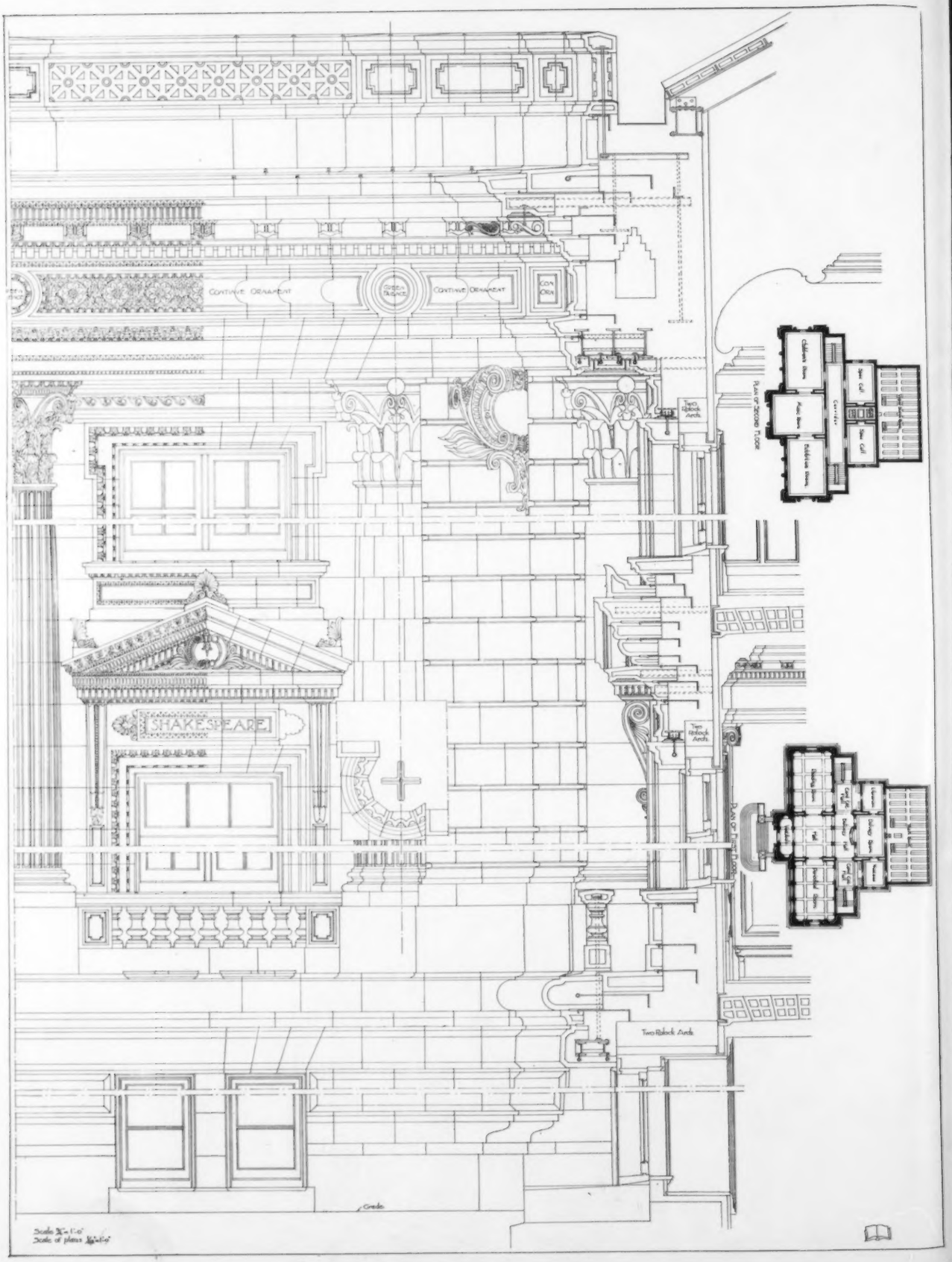
SUBMITTED BY A. PHILIP WADSWORTH, BOSTON, MASS.



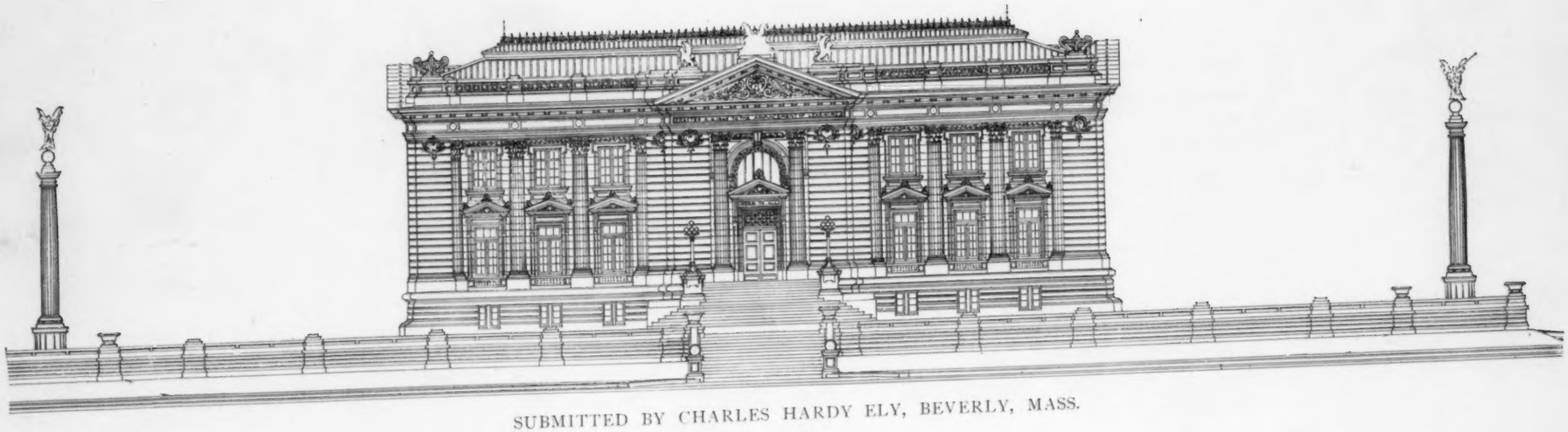
DETAIL BY WALTER E. RICE.



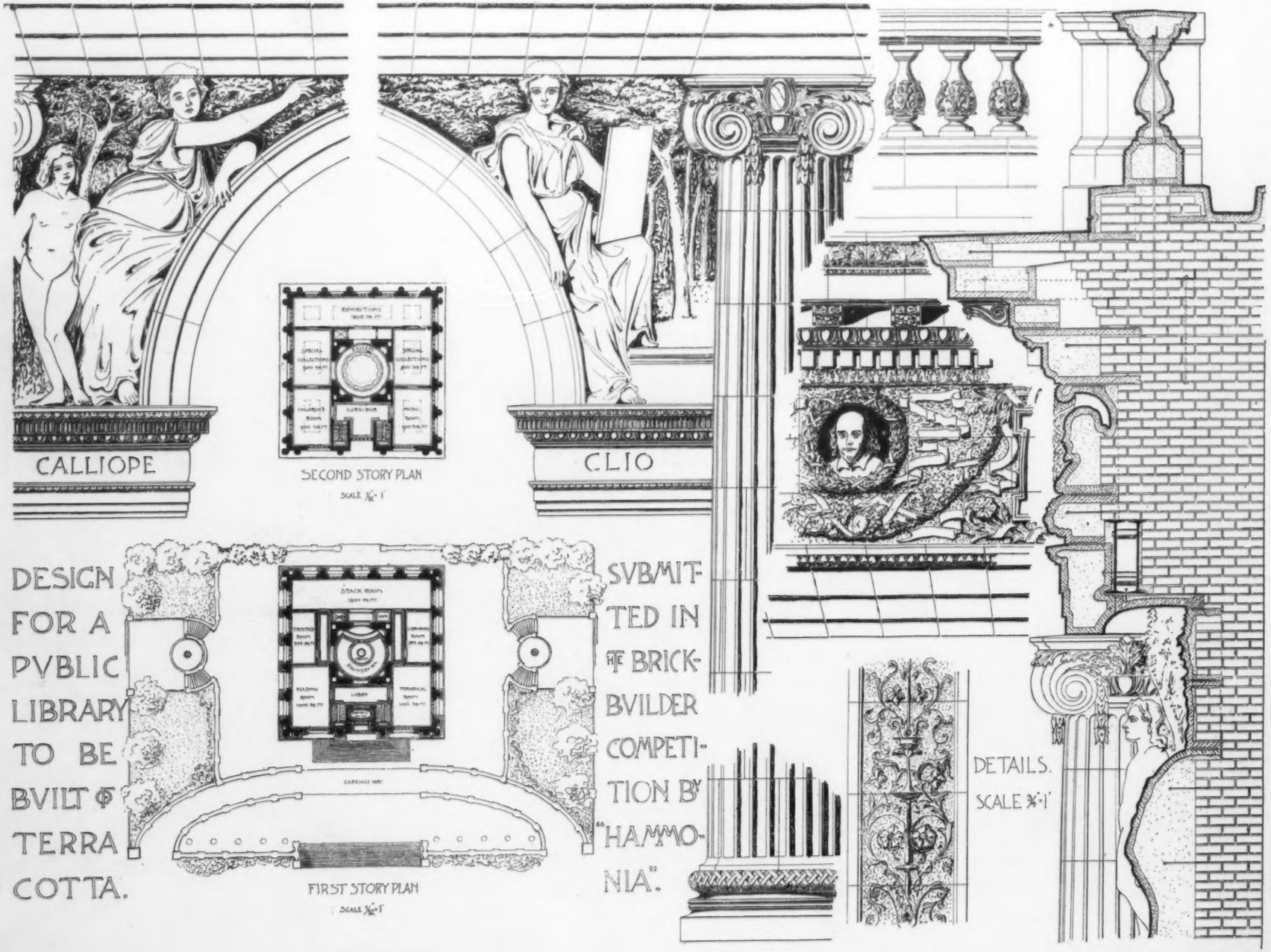
SUBMITTED BY WALTER E. RICE, BOSTON, MASS.



DETAIL BY CHARLES HARDY ELY.



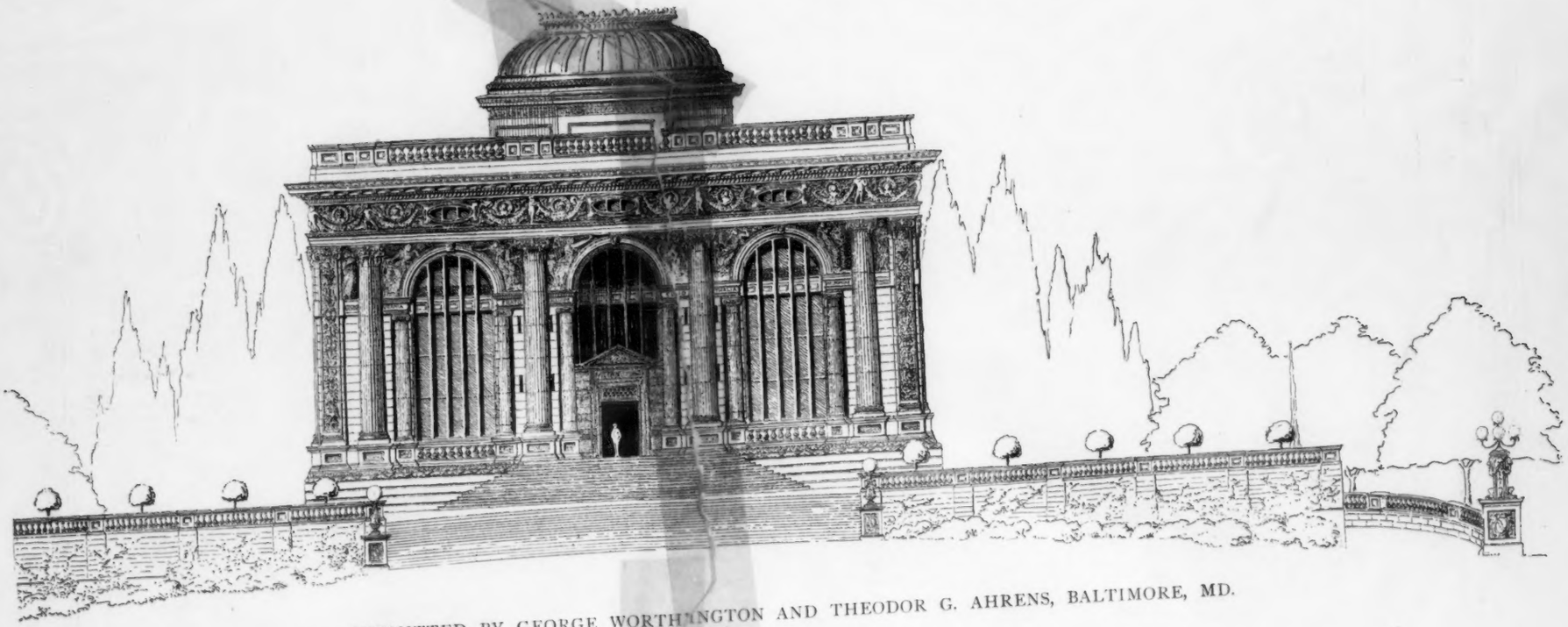
SUBMITTED BY CHARLES HARDY ELY, BEVERLY, MASS.



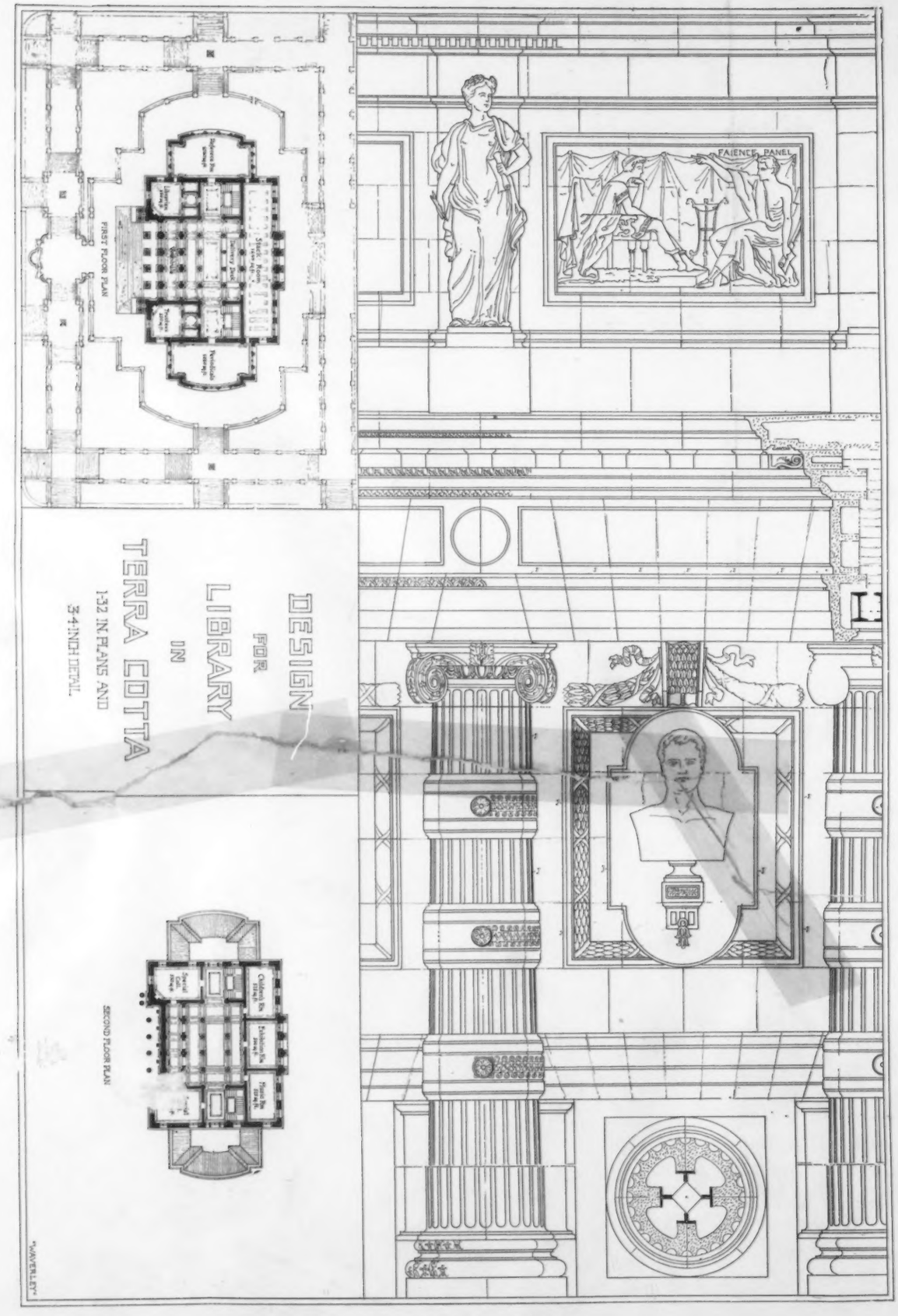
DESIGN FOR A PVBLIC LIBRARY TO BE BVILT ✠ TERRA COTTA.

SVBMITTED IN THE BRICK-BVILDER COMPETITION BY "HAMMONIA".

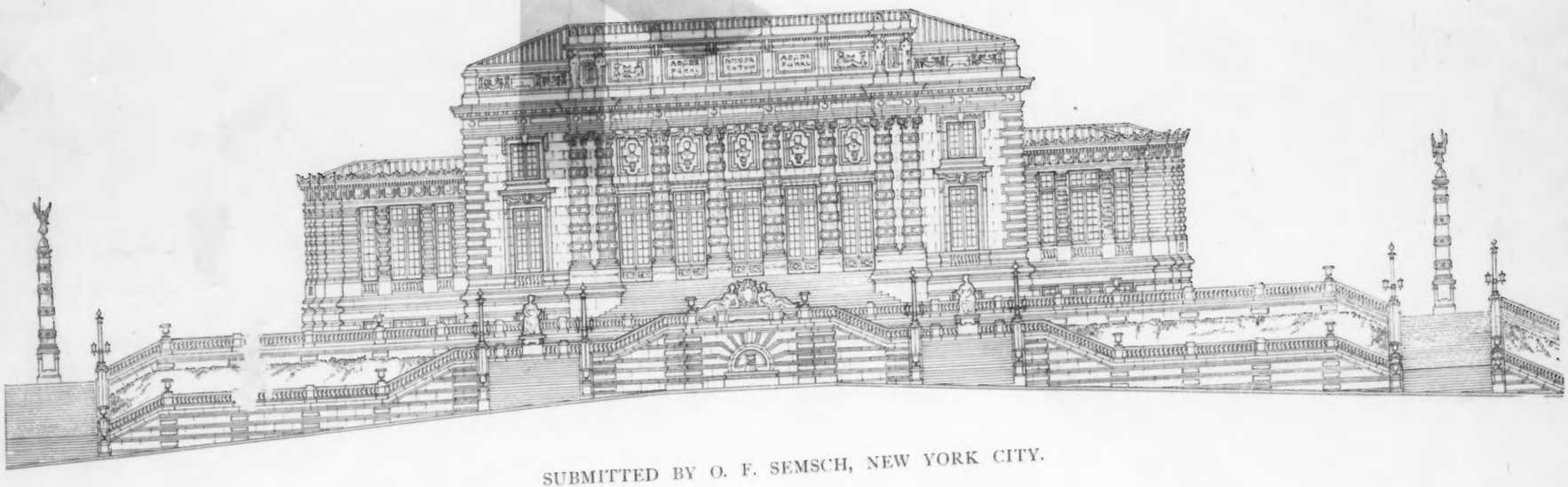
DETAIL BY GEORGE WORTHINGTON AND THEODOR G. AHRENS.



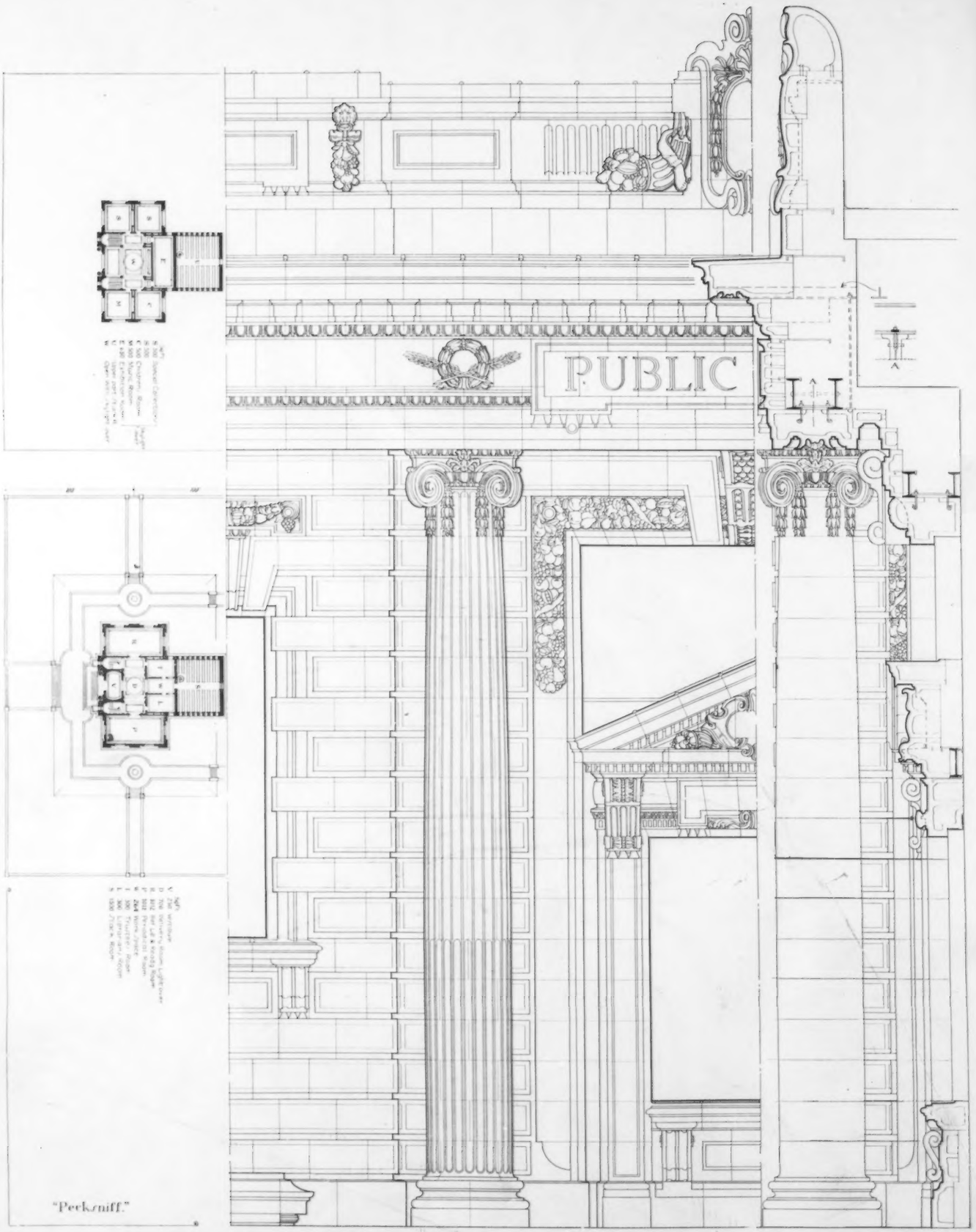
SUBMITTED BY GEORGE WORTHINGTON AND THEODOR G. AHRENS, BALTIMORE, MD.



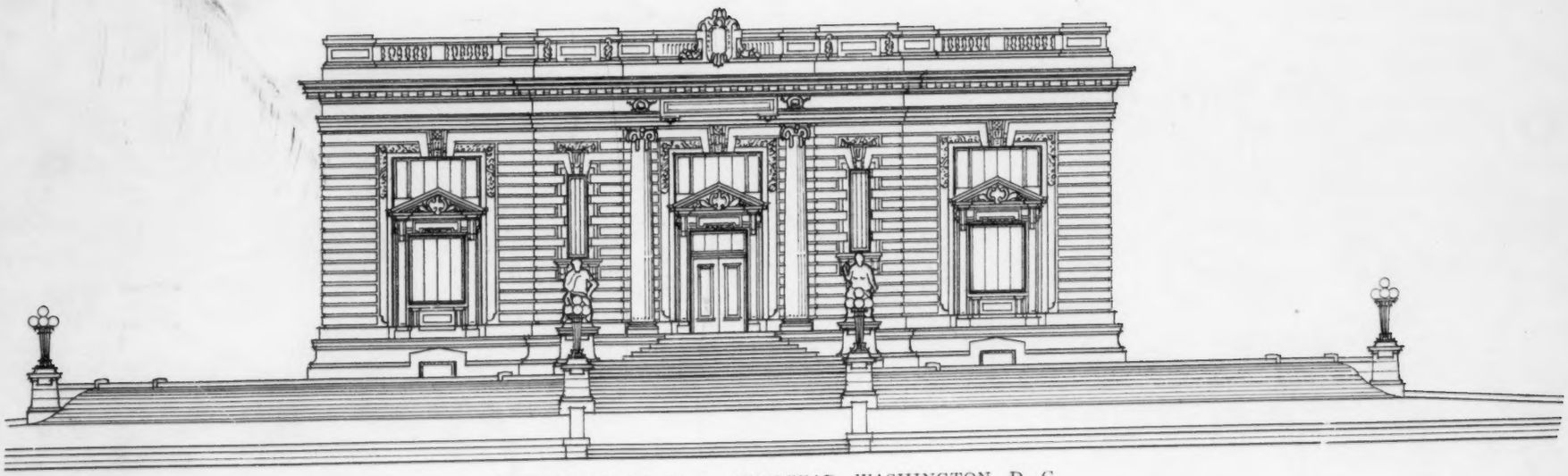
DETAIL BY O. F. SEMSCH.



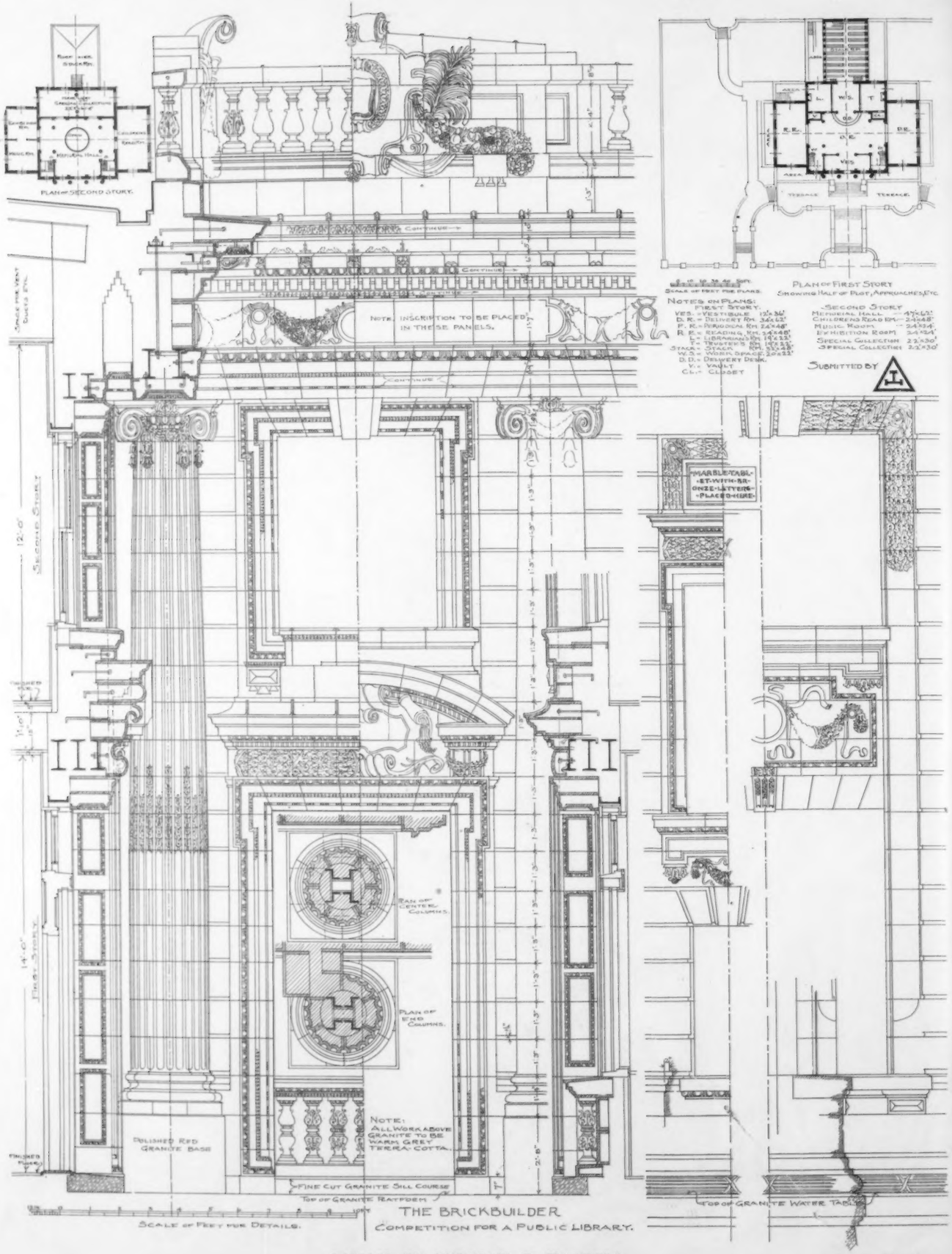
SUBMITTED BY O. F. SEMSCH, NEW YORK CITY.



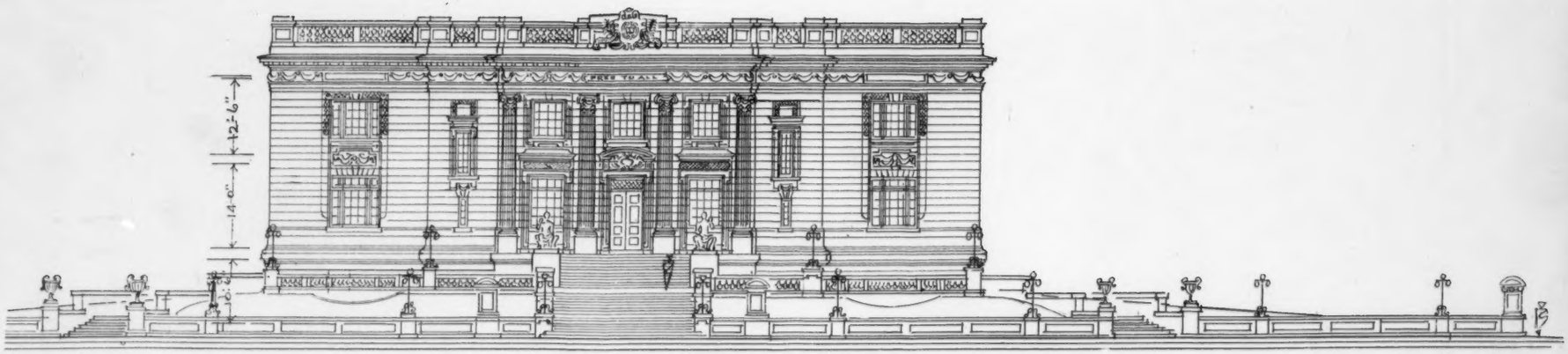
DETAIL BY W B. OLMSTEAD.



SUBMITTED BY W. B. OLMSTEAD, WASHINGTON, D. C.

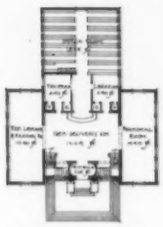


DETAIL BY WILLIAM C. HASKELL.

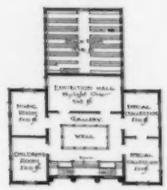


SUBMITTED BY WILLIAM C. HASKELL, NEW YORK CITY.

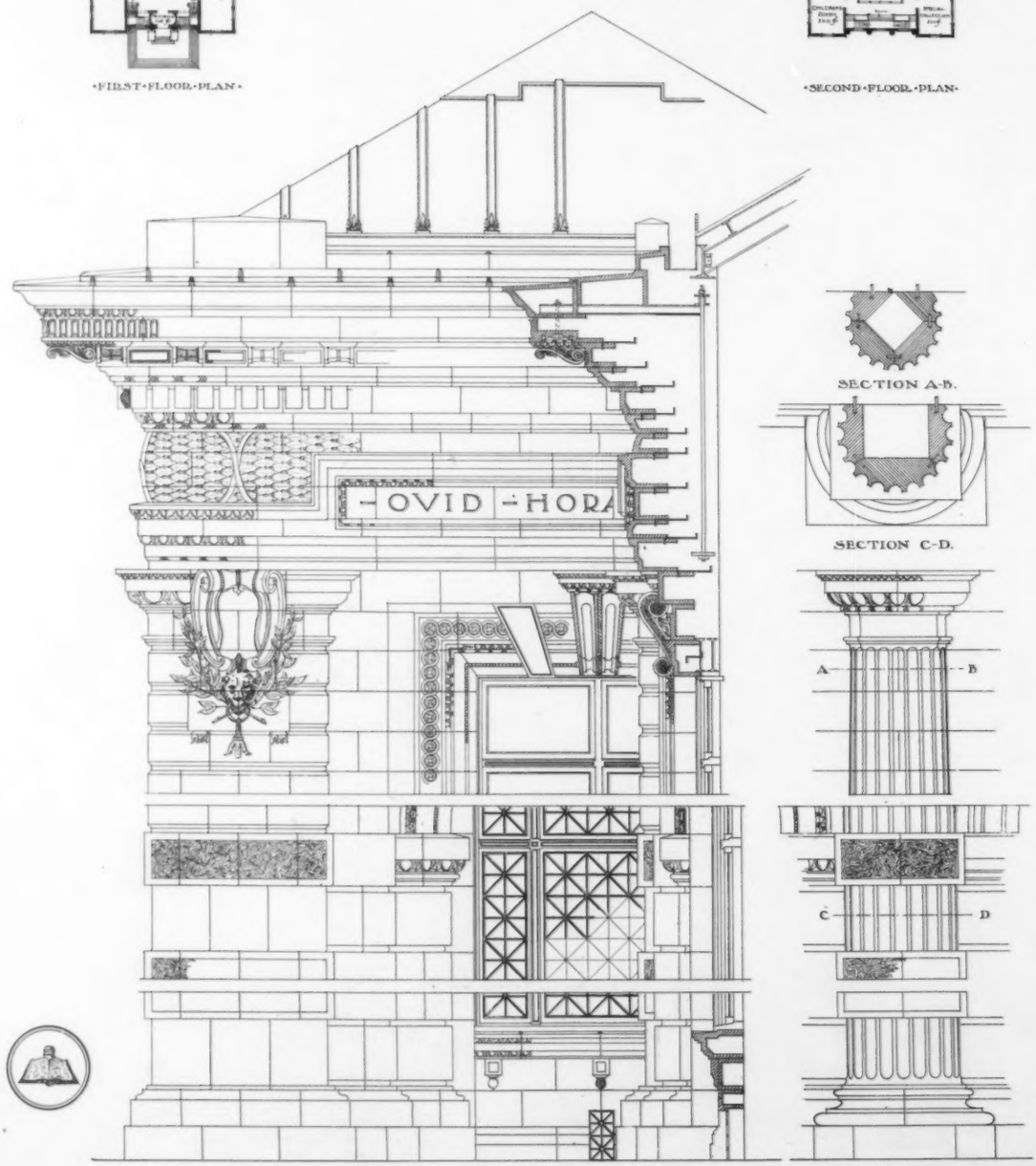
THE BRICKBVILDER COMPETITION FOR A PVBLIC LIBRARY



·FIRST·FLOOR·PLAN·

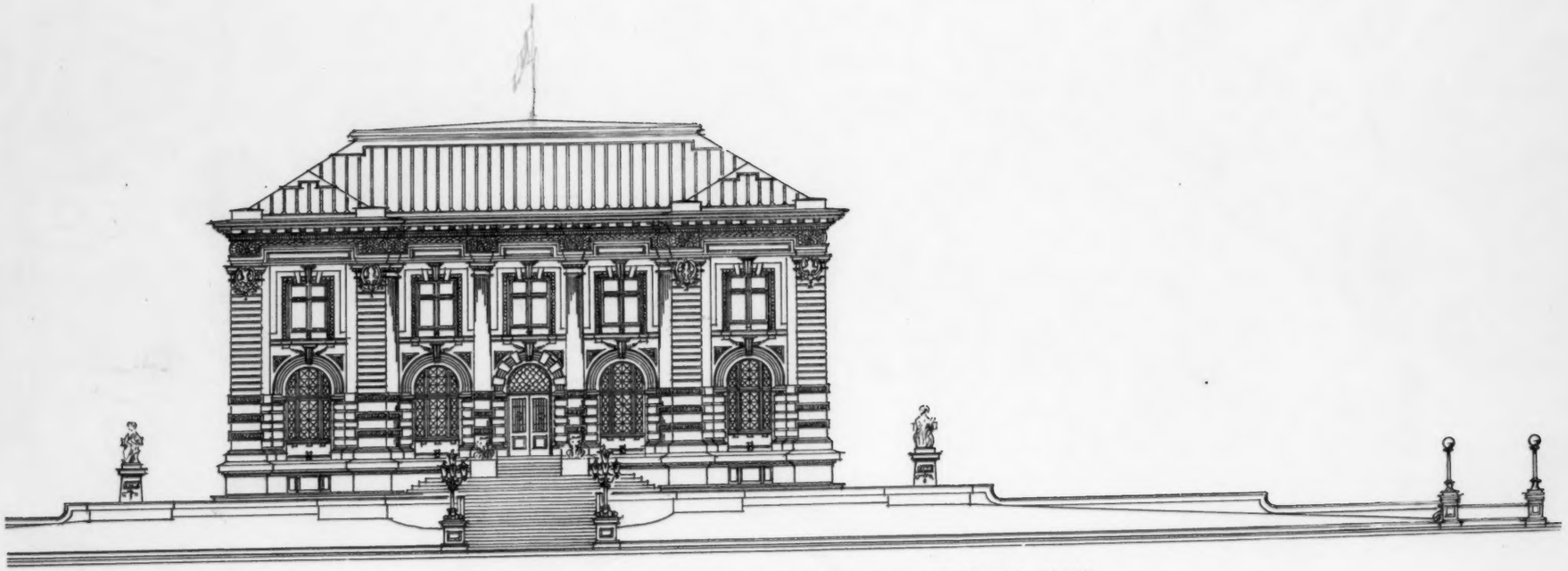


·SECOND·FLOOR·PLAN·

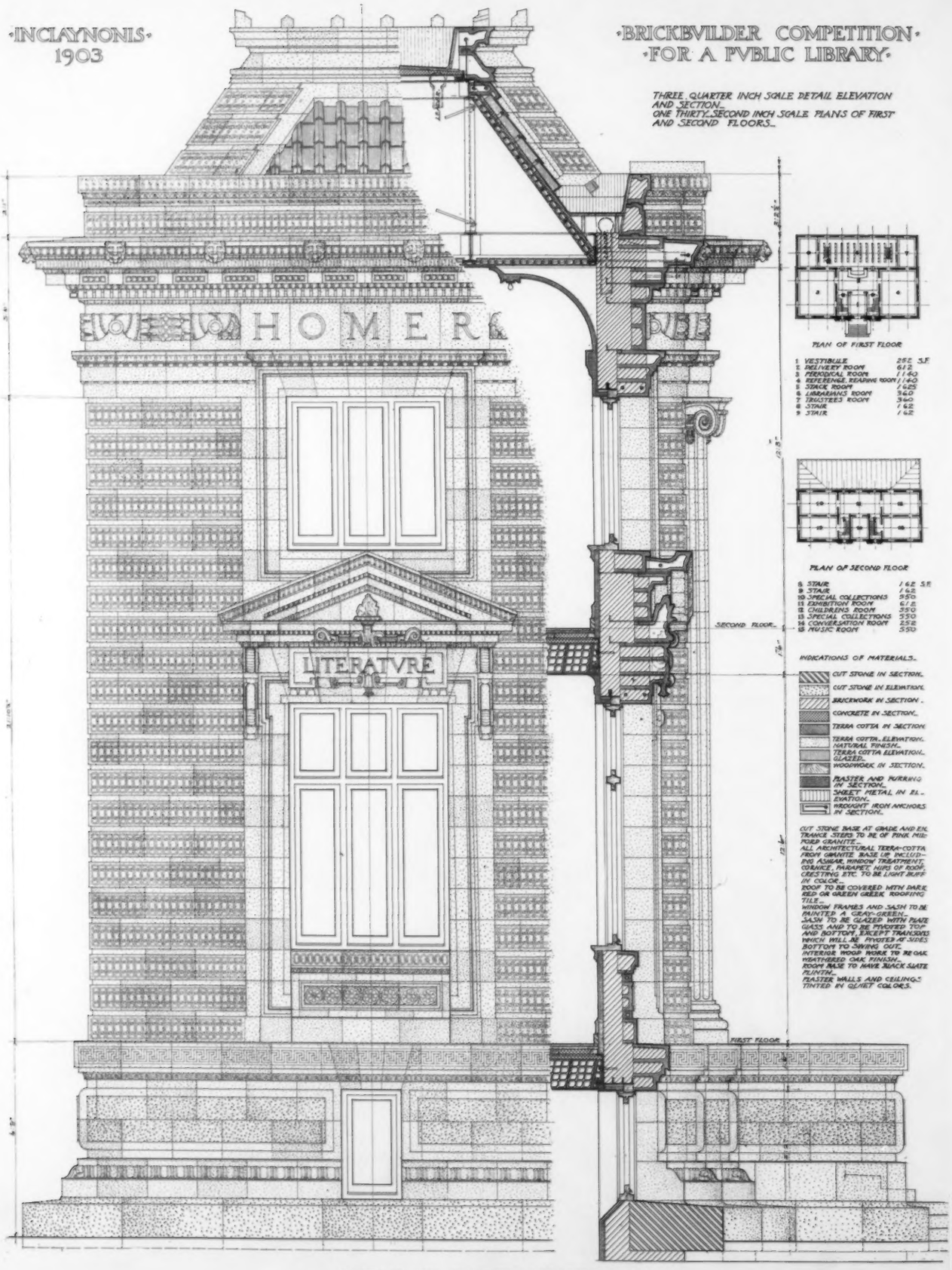


·THREE·QVARTER·INCH·SCALE·DETAILS·

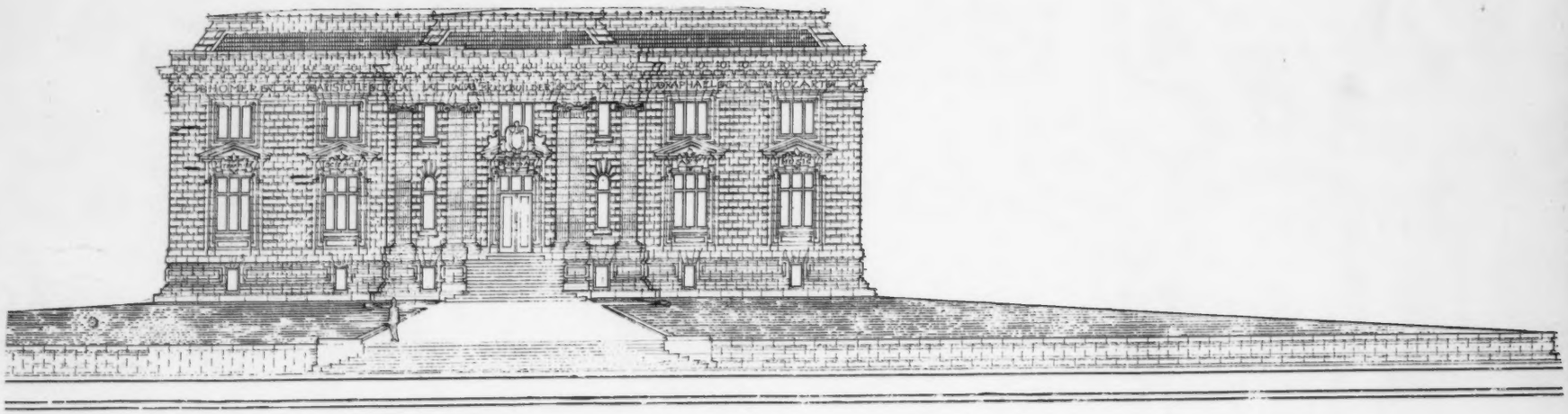
DETAIL BY NATHANIEL C. SMITH.



SUBMITTED BY NATHANIEL C. SMITH, NEW BEDFORD, MASS.

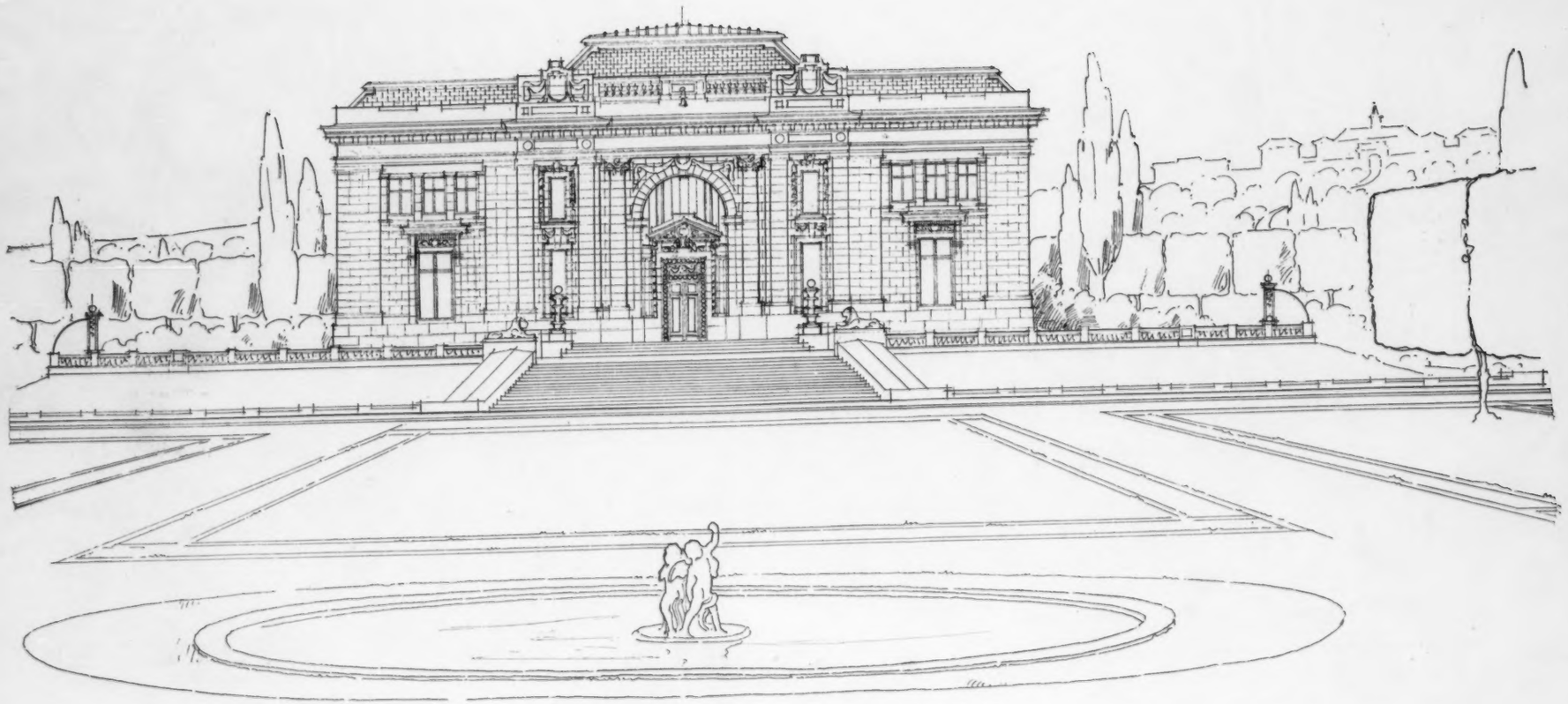


DETAIL BY ROBERT HELMER.

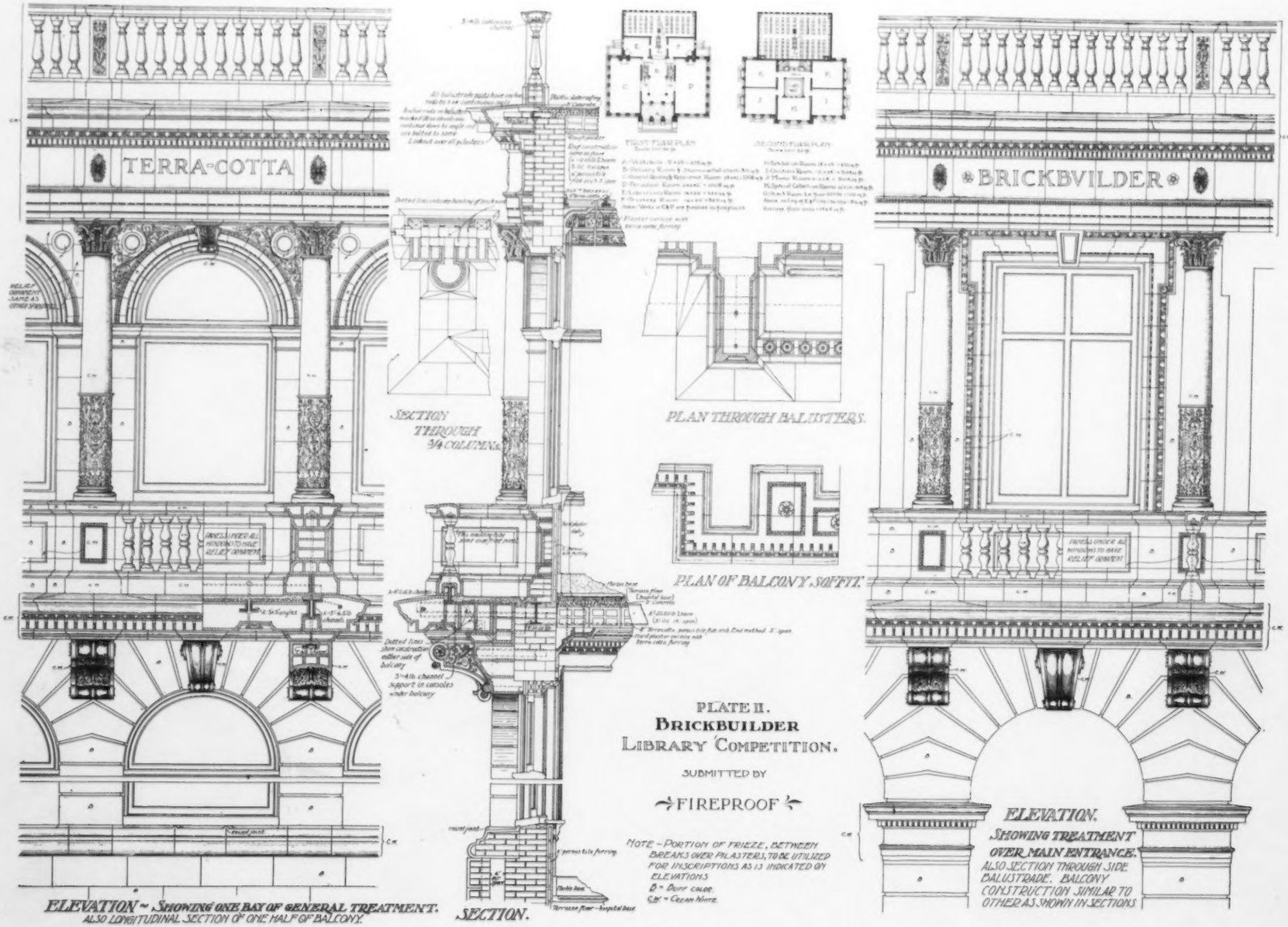


SUBMITTED BY ROBERT HELMER, NEW YORK CITY.

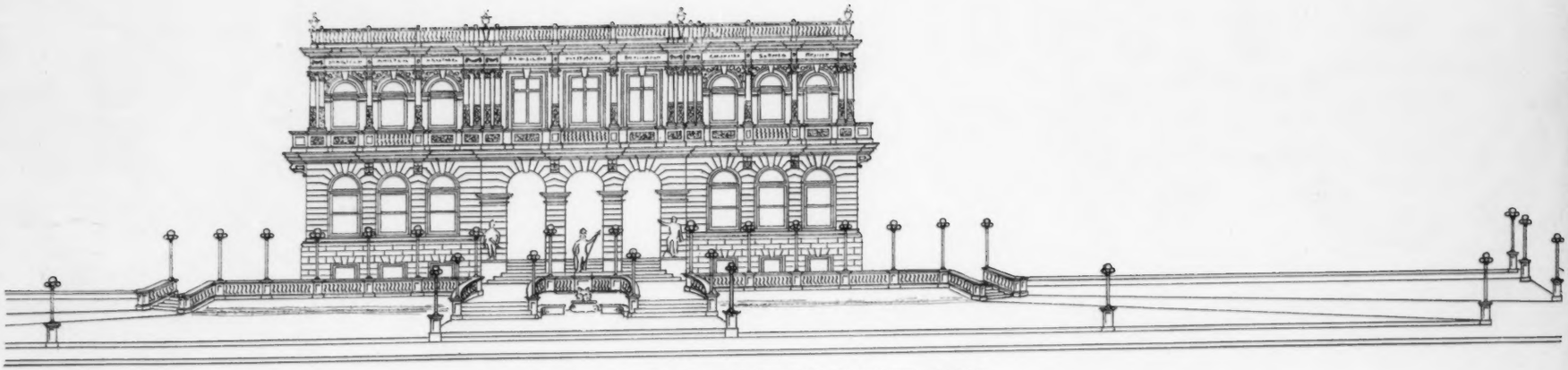
DETAIL BY J. W. AMES.



SUBMITTED BY J. W. AMES, BOSTON, MASS.



DETAIL BY ROLAND E. BORHEK.



SUBMITTED BY ROLAND E. BORHEK, DORCHESTER, MASS.

COMPETITION FOR A PUBLIC LIBRARY

DESIGN SUBMITTED BY.

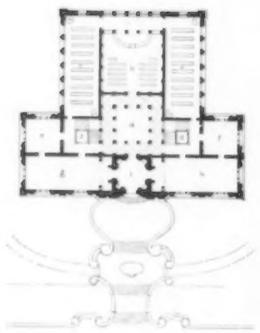
SCHEME OF TREATMENT.

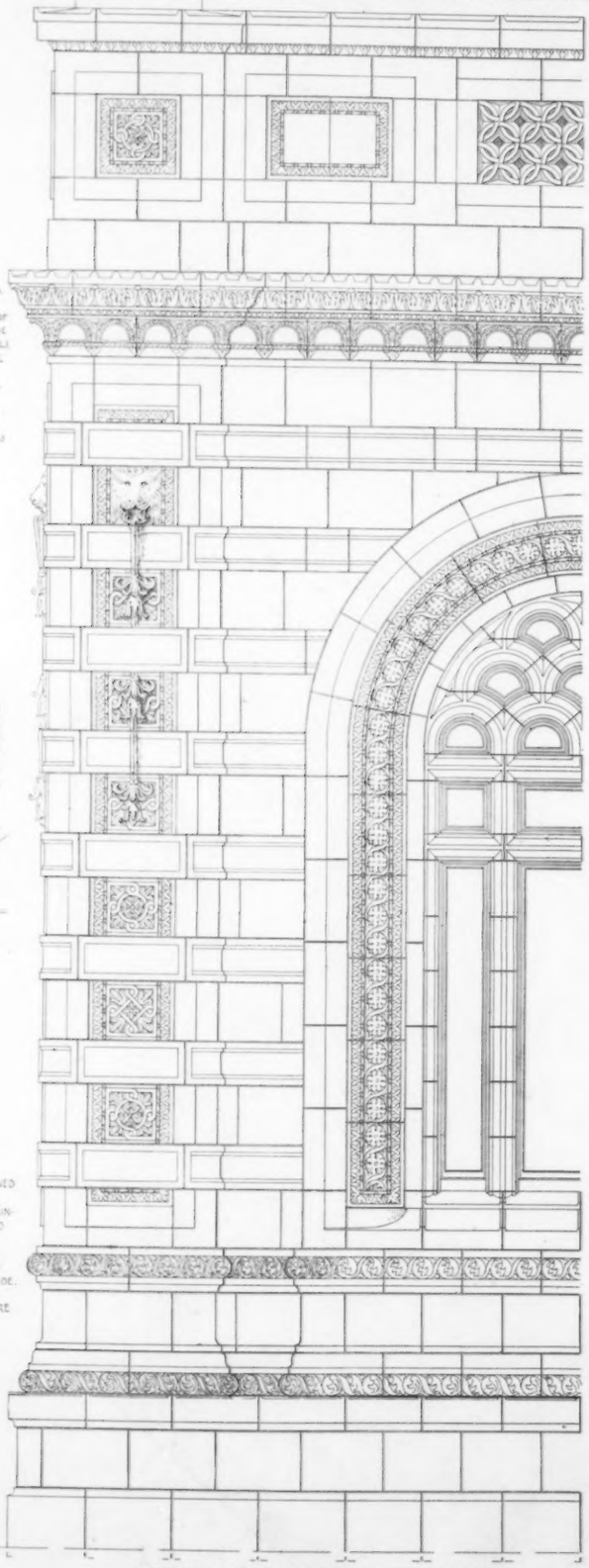
THE GENERAL FACE OF BUILDING TO BE OF FIRE-FLASHED TERRA COTTA OF A YELLOWISH RED SIENNA TONE.

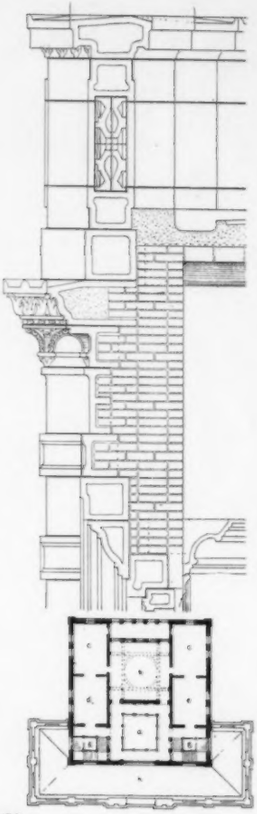
THE CORNICES-TORUS BANDS-TITLE AND ORNAMENT OF PEDIMENT OVER ENTRANCE-BED MOULD OF COPING-THE FESTOONS OF SIDE WINDOWS-SPECIAL DIAMOND PANELS AND PILASTER PANELS OF GABLE TO BE GIVEN A DULL GLAZE FINISH.

THE TRACERY AND MULLIONS OF WINDOWS TO BE OF A GREENISH GRAY TONE.

THE LOWER PILASTER PANELS-THE PARAPET PANELS-EXCEPTING THOSE SHOWN PERFORATED, AND THE ORNAMENTAL BANDS AROUND DOORS AND WINDOWS AS INDICATED HERE TO BE OF FAIENCE IN COLORS TO HARMONIZE.





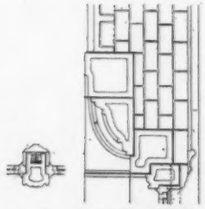


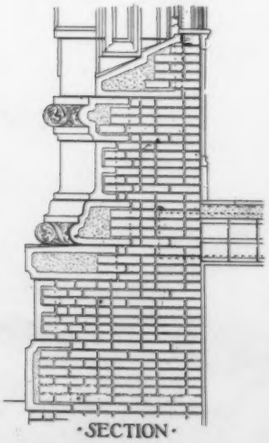
PLAN OF SECOND FLOOR.

Legend

a. Upper portion of Hall.
b. Exhibition Room.
c. Special Collections.
d. Children's Room.
e. Public Room.
f. Porch.
g. Stair Hall.
h. Roof Terrace.

Scale - One Inch = 32 Feet.





THE ENTIRE EXPOSED SURFACE OF BUILDING IS DESIGNED TO BE OF TERRA COTTA OR BURNT CLAY PRODUCT.

THE ACCESSORIES-INCLUSIVE OF STATUARY, FOUNTAIN-BASINS, LAMP-VASES AND TERRACE-WALLS ARE ALSO TO BE OF TERRA COTTA.

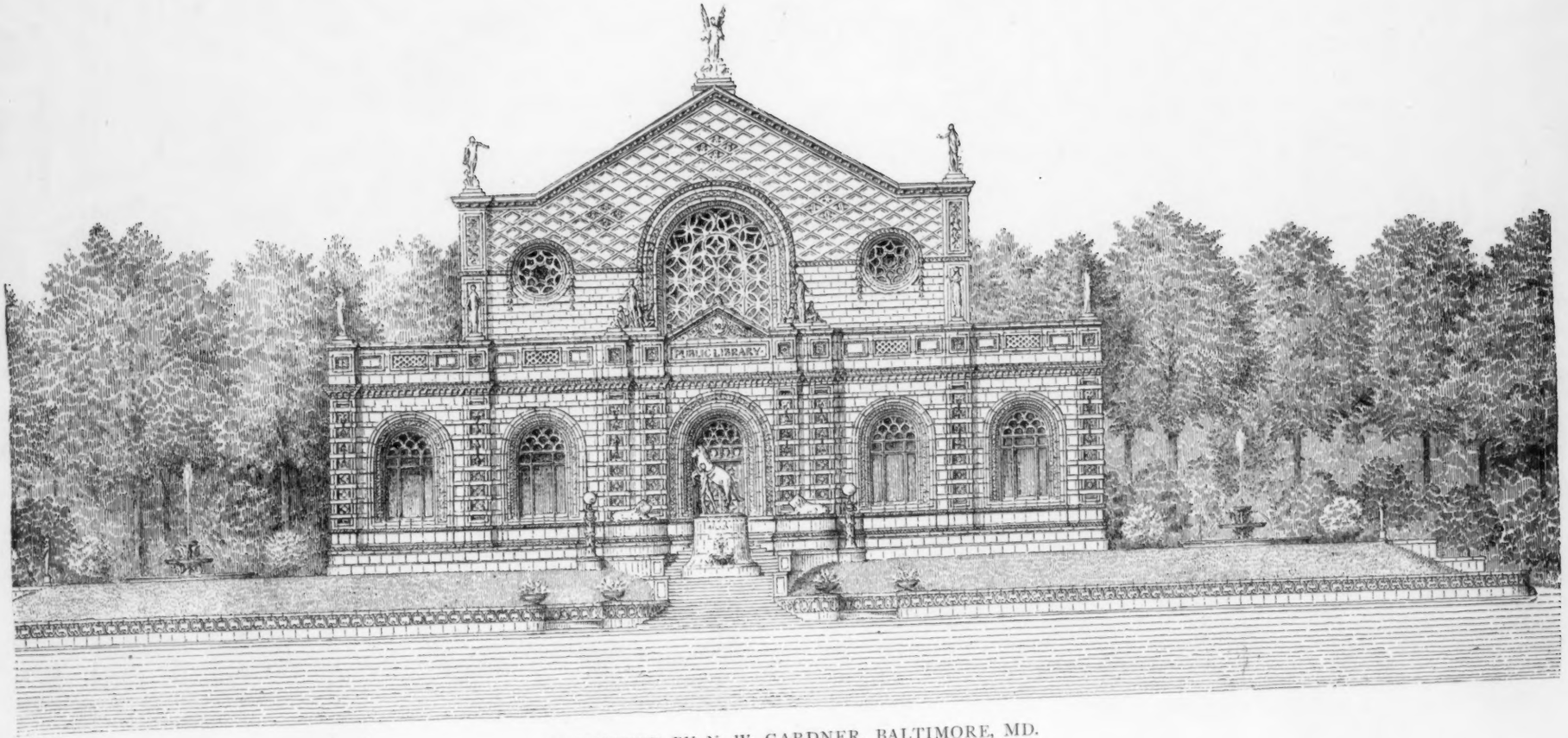
AS TO THE INTERIOR:

THE FLOORS WOULD BE OF TILE AND WALLS DADOED WITH SAME, AS ALSO THE VAULTING OF HALL ARCADE. IF PERMISSIBLE THE STAIR RAIL COULD BE MADE IN FAIENCE. THE HALL ARCADE-PIERS AND ARCHES ARE ALSO INTENDED OF TERRA COTTA.

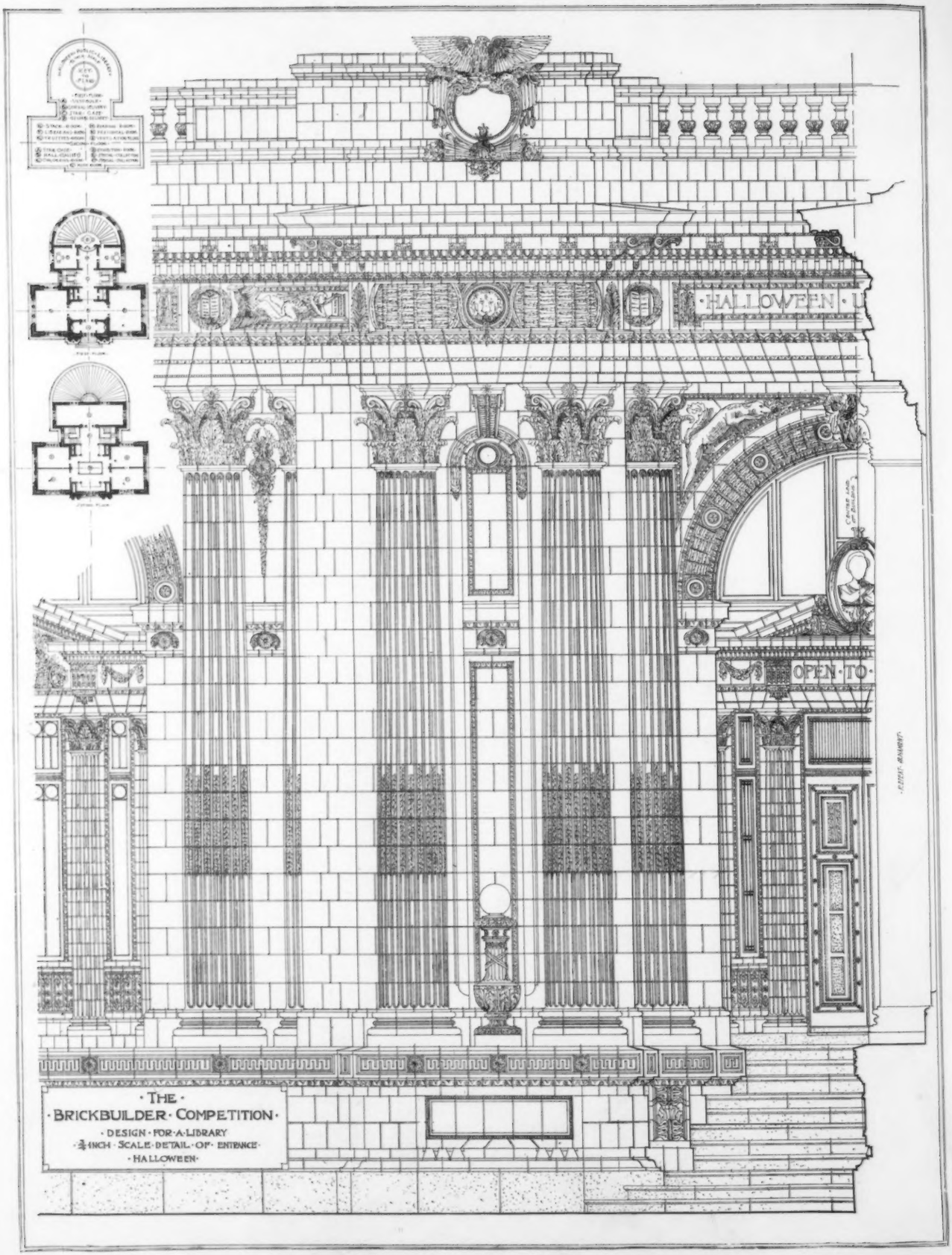
·DETAIL OF CORNER WING·3/4 in SCALE·

·SECTION·

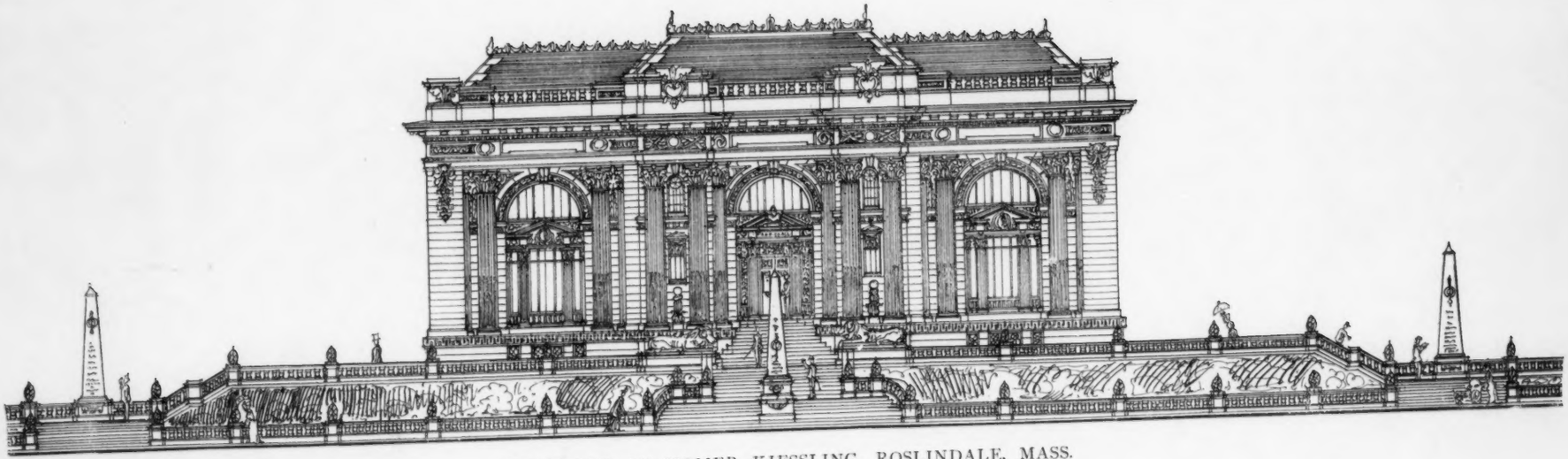
DETAIL BY N. W. GARDNER.



SUBMITTED BY N. W. GARDNER, BALTIMORE, MD.



DETAIL. BY HOMER KIESSLING.



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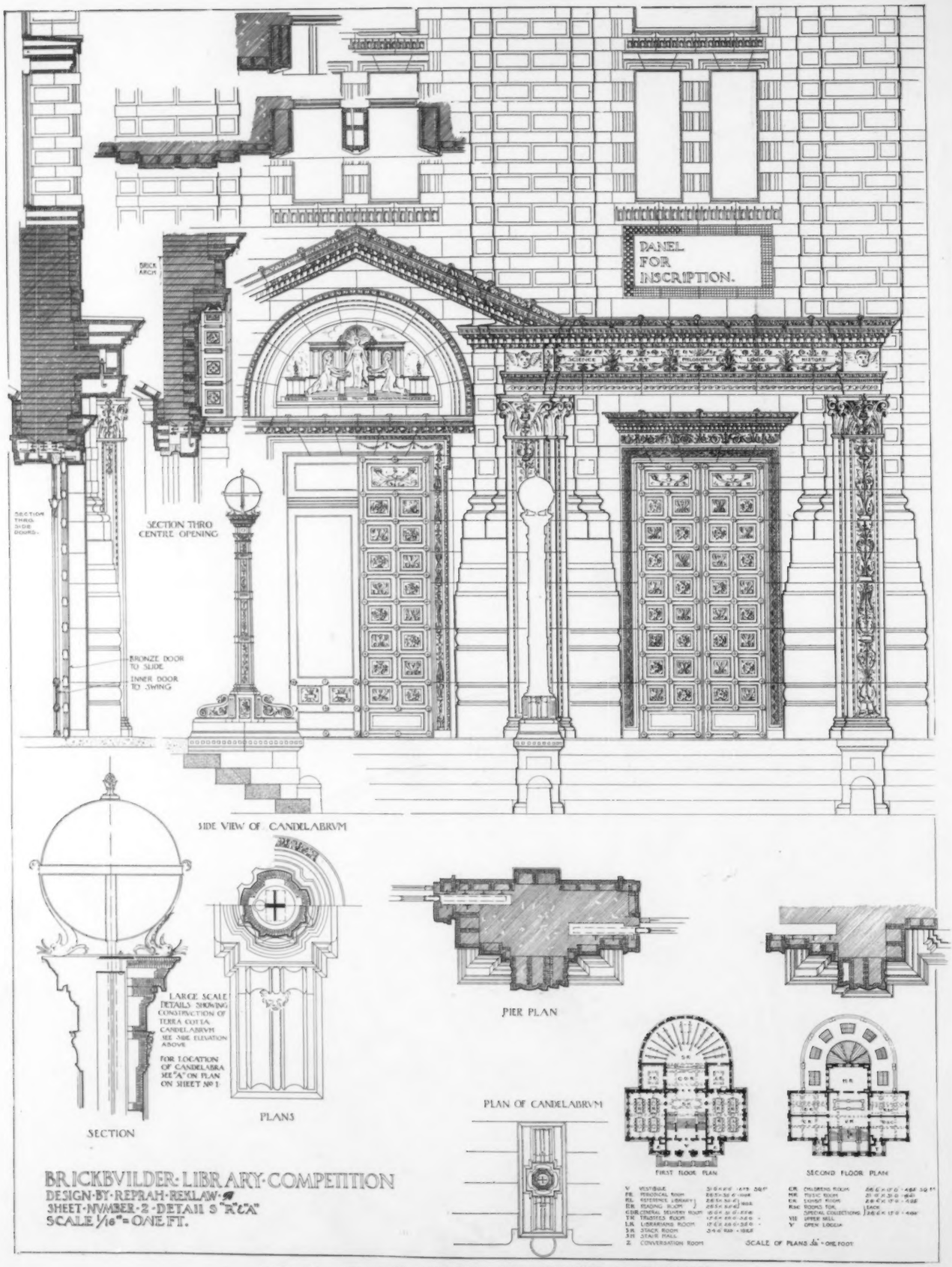
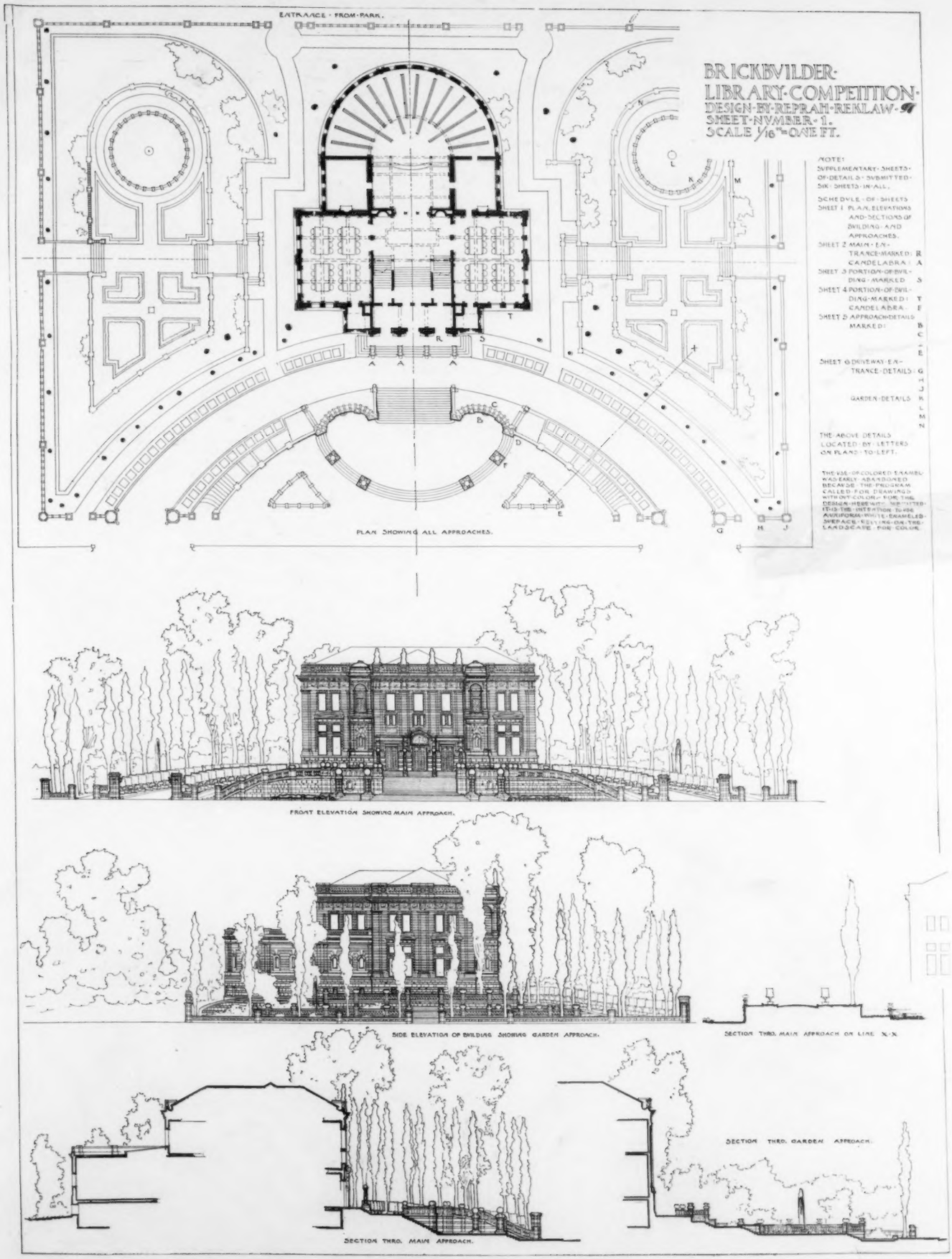
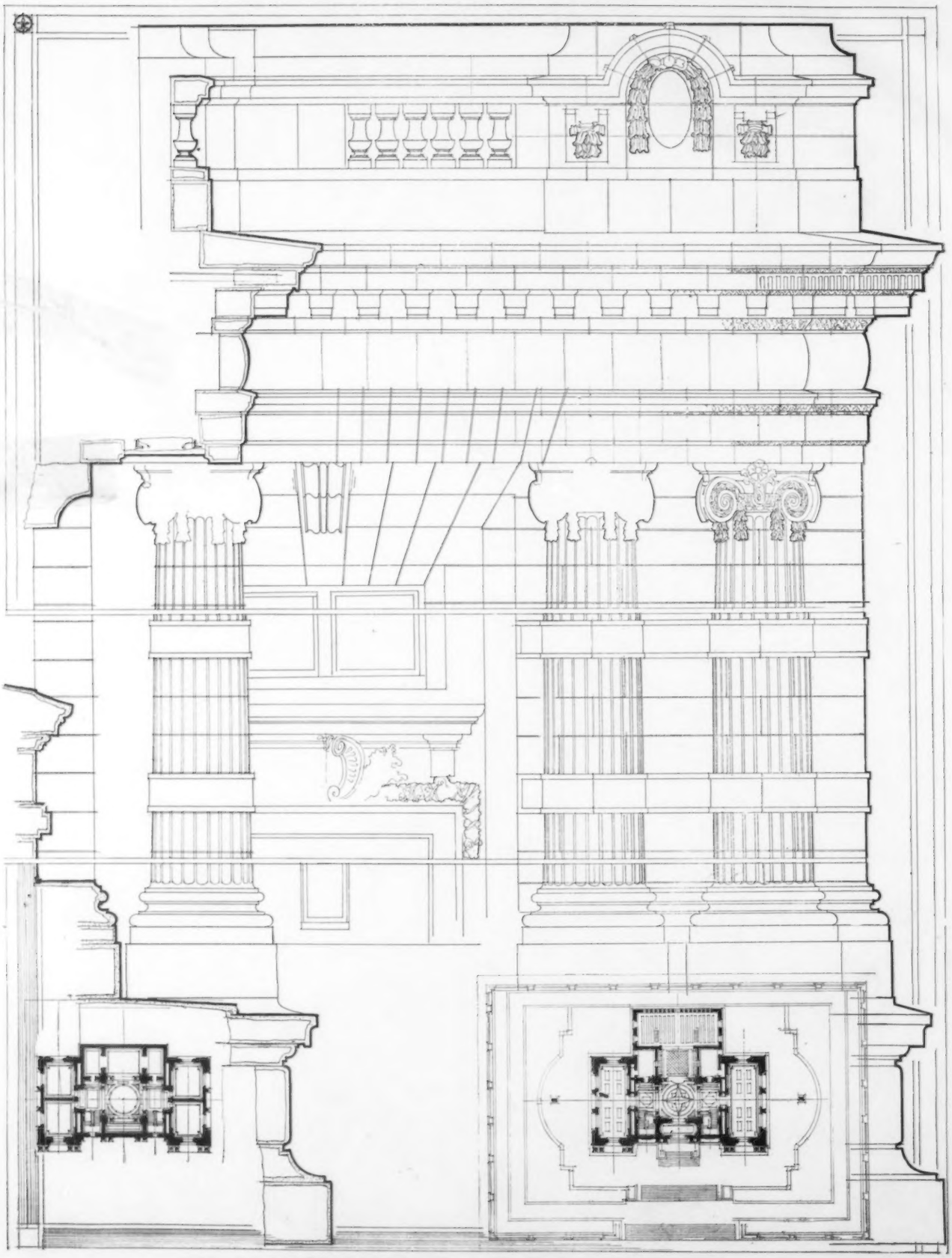


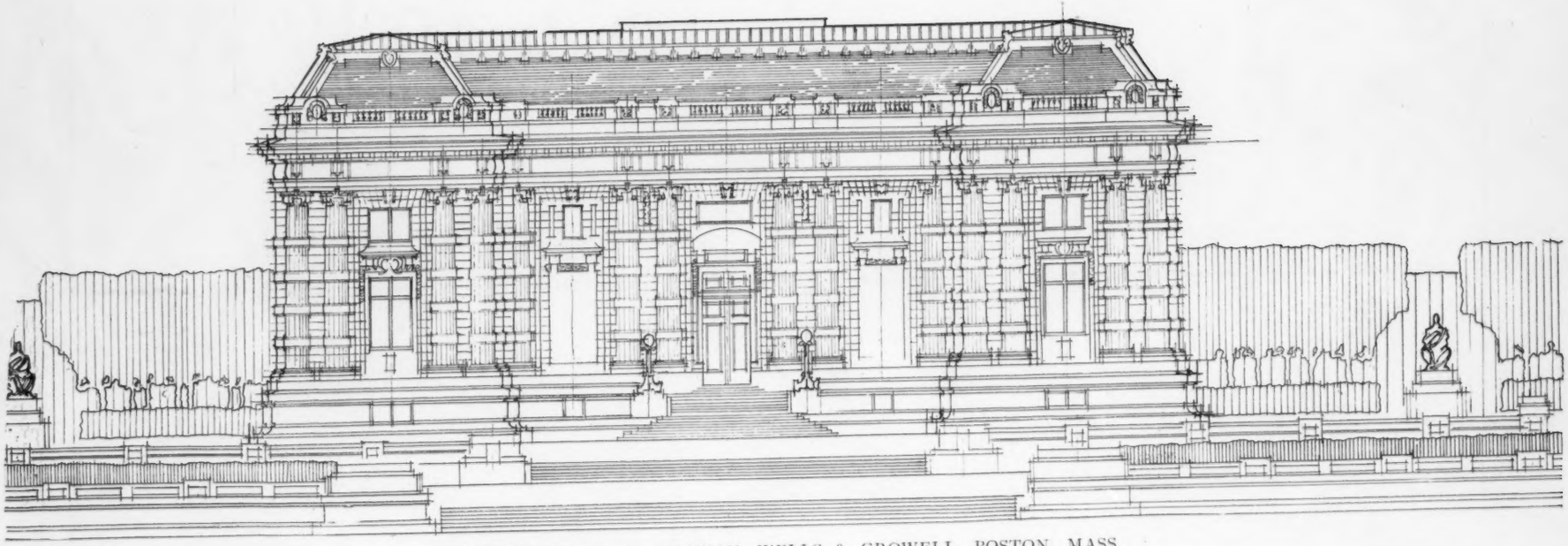
DETAIL BY W. W. HARPER AND FRANK C. WALKER.



SUBMITTED BY W. W. HARPER AND FRANK C. WALKER, CHICAGO, ILL.



DETAIL BY HATHAWAY, WELLS & CROWELL.



SUBMITTED BY HATHAWAY, WELLS & CROWELL, BOSTON, MASS.